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Issue #1602
MAR 2005

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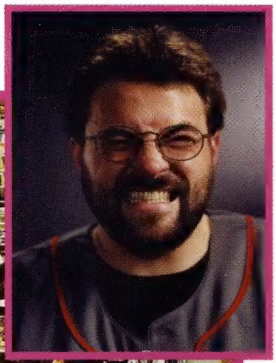

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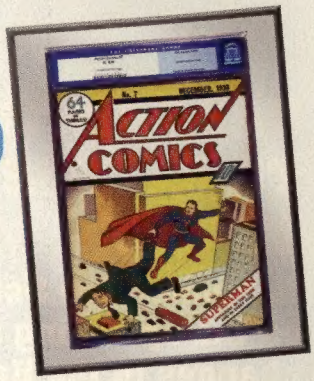

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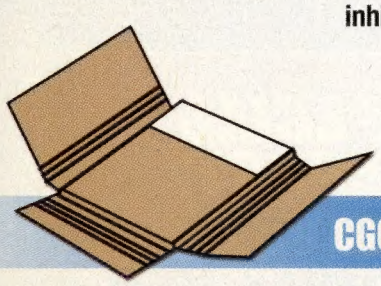

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32 COMICS!
NEIL GAIMAN ENDS SPECULATION
THE AWARD-WINNING WRITER DISCUSSES UPCOMING MARVEL PROJECTS

THE COUNTDOWN TO *BATMAN BEGINS*!

Bat-editor Bob Schreck on the upcoming film and changes in the Batman universe! Coverage begins on Page 12!

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THE GREAT eBAY COMICS TEST!
CAN YOU FIND THE COMICS YOU WANT

ARE UNDERGROUNDS UNDERRATED?
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WHAT'S MOVING? WHAT ISN'T? FIND OUT HERE!
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cream to off-white pages

Wendy Pini
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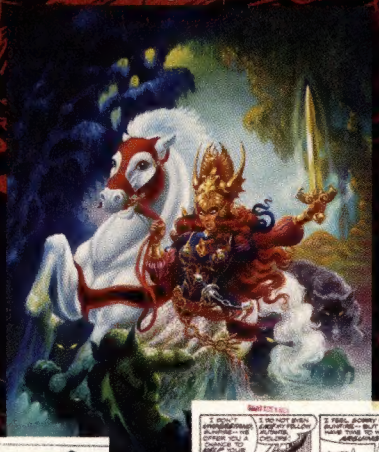
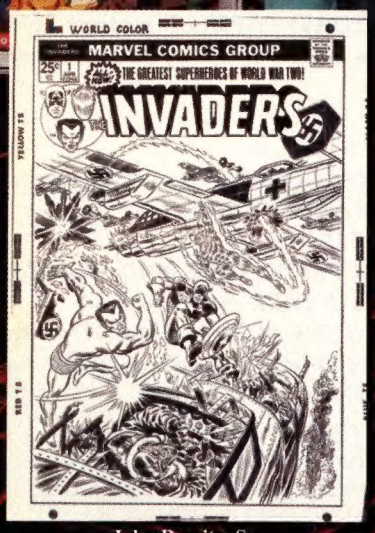


Boris Vallejo
"The City" Preliminary Paperback Book Cover
Original Art

Amazing Spider-Man #1
CGC-graded NM 9.4
off-white pages



John Romita, Sr.
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Original Art

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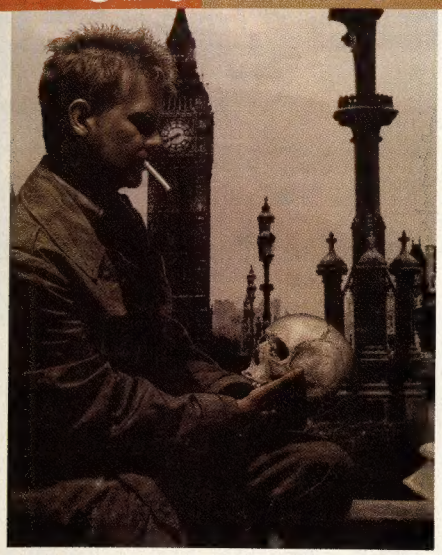

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778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
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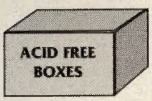

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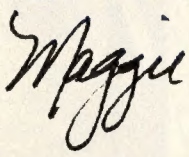
CBG is at #1602 and counting! So's Neil Gaiman!

Both Neil Gaiman and ***CBG*** take a look ahead, with #1602 created and more (1603?) in the works for both.

Yes, there's more to come — from Neil *and* from ***CBG!***

CBG Editor
Maggie Thompson



"I think it's really cute: a nice sort of goofy moment."

That was Neil Gaiman's reaction to my telling him that we were planning coverage on his work because of the natural tie between our reaching our 1,602nd issue and his having created a Marvel Comics mini-series set in (and titled) 1602. See Page 32.

I first came across Neil Gaiman's name when my late husband, Don, suggested I read *Ghastly beyond Belief!* The 1985 Arrow Books (London) paperback was a delicious assemblage of dreadful science-fiction and fantasy writing ("The only people who will not be sterilized with fear are those among you who are already dead.") compiled by Kim Newman and Neil and is now priced anywhere from $40 to $150 in the out-of-print market, presuming you can find it at all. (Neil told me long ago that it'll never be reprinted.) Since then, he's produced all sorts of entertainment, much of which has won awards.

And we talked about so many of his projects (*Mirrormask*, which has its first showing at the Sundance Film Festival Jan. 25, *Mr. Punch* as a radio play, and, of course, *Anansi Boys*, the novel he crossed the Atlantic to write) it wouldn't all fit this issue. Guess we'll have to run more next month.

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A NEW LOOK BATMAN HITS THE SILVER SCREEN

"If I can pull Batman out of the story, and the story still stands, then it's *not* a Batman story. If I pull him out of the story and it falls apart, then you have built a story around Batman/Bruce Wayne. *That's* the hard trick." It is a trick that is difficult, not only in comics, but also in movies, as many producers and directors of Batman movies have had to learn, sometimes the hard way.

Fortunately, when it came time in the late '80s to bring Batman back to theaters after more than a 20-year hiatus, the producers and director Tim Burton had a series of blueprints to follow. The Christopher Reeve series of Superman movies, which ran from 1978 to 1987, made audiences believe a man could fly; they also demonstrat-

"When you do a Batman story, it has to be tied closely to the mythos and cannot stray too far," DC Comics Batman Line Editor Bob Schreck told *CBG*. "I say this about every story I get, whenever someone is pitching me a story for Batman."

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by **JAMES MISHLER**

BATMAN BEGINS

ed that super-hero movies driven by character and story, rather than spectacle and humor, could be the most successful. Burton and crew used those lessons to develop the new Batman franchise, and the resultant *Batman* (1989) and *Batman Returns* (1992) were the top-grossing super-hero movies of their day.

It was a lesson that later Batman Director Joel Schumacher failed to apply, as he took Batman back to the campy, wacky, gadget-driven stories of yesteryear with *Batman Forever* (1995) and the nail in the coffin of the franchise, *Batman & Robin* (1997). The Schumacher Batman films redefined campy excess, making the classic *Batman* television show of the '60s seem stodgy by comparison. Audiences and critics alike panned the final film, and it seemed fans would have to wait another generation before Batman returned … again.

But Hollywood can be very forgiving with characters, especially when a genre becomes popular again. The success of the Spider-Man and X-Men films assured Batman's return, with a completely new creative team and a new vision. The decision was made to ignore the prior movies and re-launch the Batman movie franchise with an origin story: a film that would bring in new audiences while not unsettling fans of performances by Jack Nicholson (The Joker), Michelle Pfeiffer (Catwoman), and Danny DeVito (The Penguin). So writer David S. Goyer and director Christopher Nolan have concocted a "New Look" Batman for film, launching a new franchise and continuity and, perhaps, even telegraphing plans of a three-movie series.

Batman Begins (2005) is a relaunch of the franchise after the debacle of *Batman & Robin*. As such, there are two ways to view it in relation to the continuity of the comic books. After starting with a redesign of his costume and change in his supporting cast just before the 1966-68 TV show, the "New Look" came into its own in the late 1960s and early '70s, when Batman was redefined by the work of Denny O'Neil and Neal Adams. The "New Look" referred, not only to Adams' clean and sharp new design for Batman and his world, but also to refining decades of detritus and establishing Batman continuity from story to story and year to year.

So, in a way, *Batman Begins* continues the link between the Batman films and the comic-book universe, maintaining the tradition, however accidental it may be, of each of the films representing a different decade in the development of Batman through the years. However, the most direct influences on *Batman Begins* writer David S. Goyer were far more recent, even though they tossed Batman back into the '70s. Though he has maintained elsewhere that *Batman Begins* is not based on Frank Miller's "Batman: Year One" arc (from *Batman* #404-7, Feb-May 87), one can hardly tell a Batman origin in the modern day without taking that story into account — and it shows.

Hanging around the Bat-movies

Of course, the idea of a "New Look" Batman is nothing new to fans of The Caped Crusader in comics — and falls directly in line with the stories, characters, and motifs of the Batman movies as they have developed over the years. Contemporary Bat-movies Executive Producer Michael Uslan said that he saw those four films as tying to an era of Batman's comics development:

Batman (1989) tied in with the early Batman of the '30s, with mob boss Grissom (Jack Palance) and The Joker. But it was not an origin story, though the movie did include elements of Batman's past, especially focusing on the death of his parents and the (apocryphal) part that a young Joker had played in their murder. *Batman* focused on the early Batman style of the '30s, from the art deco look to the mobsters and street fighting.

Batman Returns (1992) picked up where *Batman* left off, bringing in the "freaks" of Gotham full-tilt, in the form of The Penguin and Catwoman. Like Batman in the '40s, during World War II and the post-war years, the story was at least as much about Batman's nemeses as it was about him and his alter ego, Bruce Wayne.

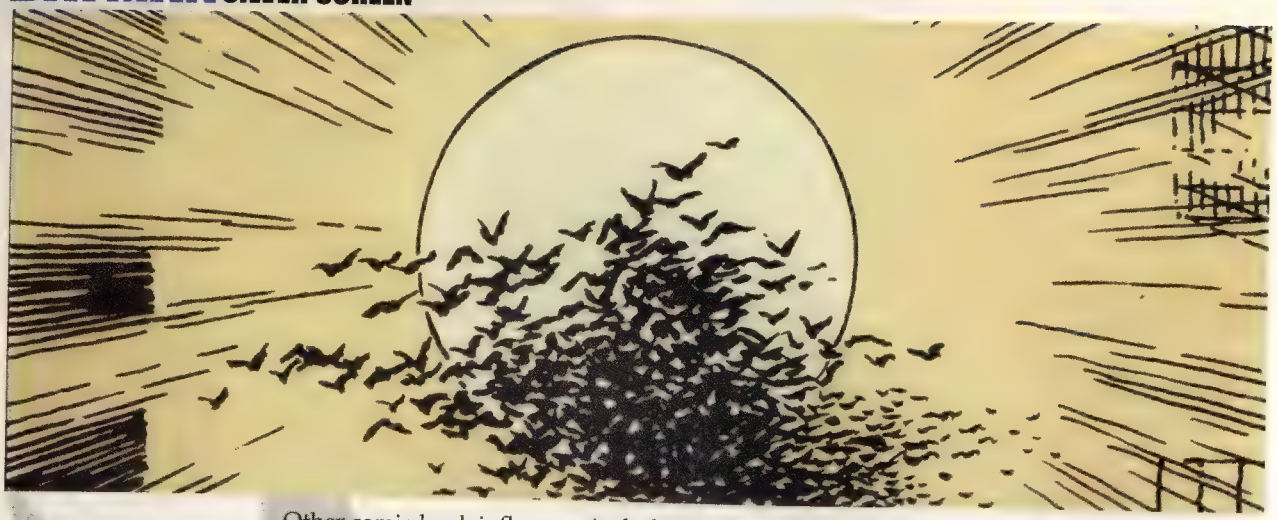
Batman Forever (1995) brought in Robin and added a further "wahoo" quality to the franchise, along with such weird science as The Riddler's mind-power device. In these and other respects (such as further focus being on the villains rather than on Batman himself), it mirrors the developments in the Batman titles from the '50s.

Batman & Robin (1997) takes the evolution of the Batman movies hand in hand with the developments in the comic book to its ultimate conclusion, bringing campy stories, characterizations, and set designs of the '60s comic books and television show to the large screen. In all ways, *Batman & Robin* matched the excesses of the era — and even one-upped them.

And, speaking of the 1960s incarnation, we can't forget Adam West's rendition on both the small and big screens. Sure, it still gives lazy writers an excuse to write "Biff! Bam! Pow!" in comics-related news stories, but the Batman TV series did provide a character whose comics series was near cancellation a much-needed resuscitation.

Prior to these Batmen who are better-known to contemporary audiences, there were two movie serials featuring The Caped Crusader: 1943's *The Batman* and 1949's *Batman and Robin*. Lewis Wilson and Douglas Croft played the Dynamic Duo in the first serial, while Robert Lowery and Johnny Duncan did so in the second.

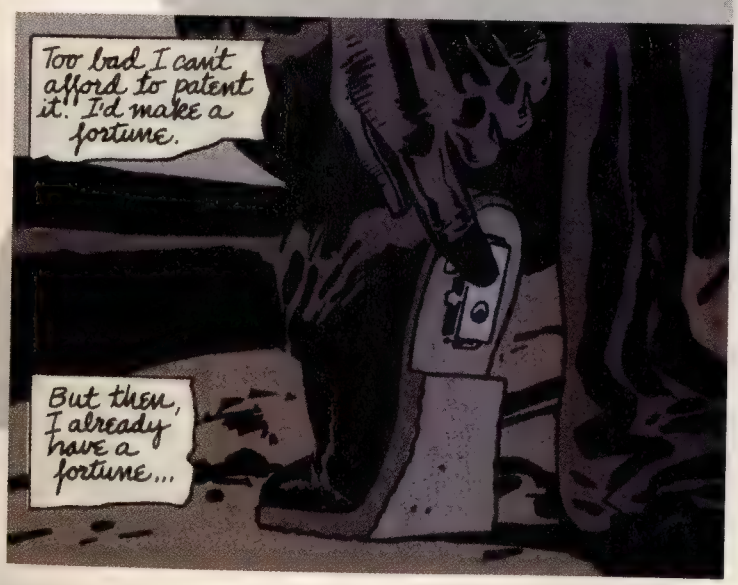
Batman movie images © 2005 Warner Bros.

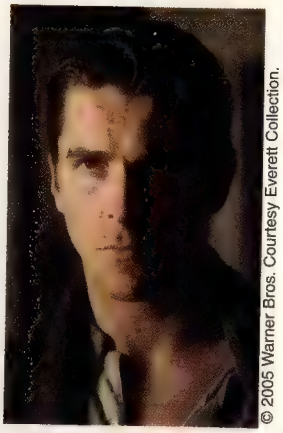


As seen in the early trailers for* Batman Begins, *real bats make several appearances, perhaps called by a Bat-device, as in "Year One" (below)?

Other comic-book influences include the subsequent work of Jeph Loeb and Tim Sale in the 13-issue *Batman: The Long Halloween* (Dec 96-Dec 97) and *Batman: Dark Victory* (Dec 99-Dec 00). Finally, though the story is significantly different in most plot elements, certain aspects of the *Detective Comics* story arc from #598-600, "Blind Justice" (Mar-May 89) written by *Batman* movie writer Sam Hamm — especially flashbacks regarding Bruce Wayne's years of training — also show up in the movie in modified form.

The one major factor that all of these volumes of Bat-lore have in common is that they all take place in the '70s, which, as Goyer mentioned during a prior ***CBG*** interview (*CBG* #1601, Feb 05), is the primary era from which his creative influences stem — in film, literature, and comic books. Thus, though set in current times, the film will feature the action, adventure, and horror styles and sensibilities of that period — which is appropriate, really, since that is the period that forms the modern concept of Batman as a masked vigilante.





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Christian Bale as Batman/Bruce Wayne. The Bruce Wayne of *Batman Begins* is young and untried on the streets of Gotham. Haunted by his past, both the loss of his parents and his own failures, he leaves Gotham City in an attempt to find himself, to find a purpose. He travels the world, discovering not only the depths he can fall to but also the mindset of the criminals he loathes. Barely escaping their fate, he returns to Gotham wiser and superbly trained, seeking a way to bring Gotham out of the sewer into which gangs and corruption have cast it — and to rekindle the good that his father and his forefathers had built in the city.

To do so, he does what the corrupt cops won't do, what the good cops cannot do: takes the fight to those who control the underworld, personified in mob boss Carmine Falcone and his minions. Wayne uses his wealth and resources to build a persona, one that will bring fear to those who are feared: The Batman. Through the help of allies Detective Jim Gordon, Assistant District Attorney Rachel Dawes, and Lucius Fox, Wayne becomes the dark knight of Gotham. But his past comes back to haunt him in unexpected and deadly ways, and all might be destroyed before he even has a chance to get started in a lifelong quest for justice. Of course, more can be learned about Batman in several ongoing monthly titles, including *Batman, Batman: Gotham Knights, Batman: Legends of the Dark*

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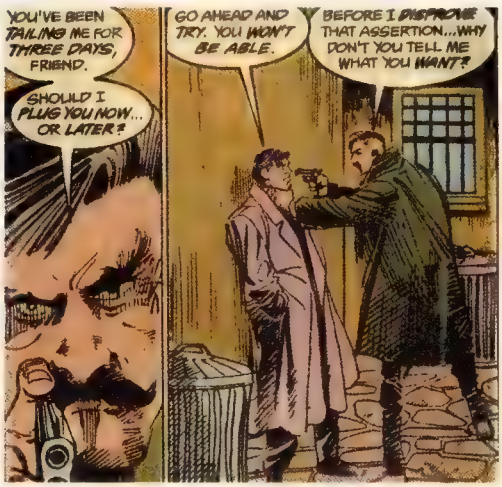
Ken Watanabe as Ra's al Ghul. Ra's and The League of Shadows, his ninja-assassin organization, play a major part in the movie retelling of Batman's origin. In *Batman Begins*, Bruce Wayne gets much of his early training from Ra's through his minion, Henri Ducard, at a monastery in the Himalayas. The film version of Ra's seems to combine elements of classic Ra's al Ghul and Batman's notorious martial arts mentor Chu Chin Li, making him a character significantly different from that of the *Batman: The Animated Series* television show.

There's not even a hint that Ra's daughter, Talia, is present in any form in the movie, which cuts out more than half the equation for the relationship between The Immortal and The Detective. But, then, Ra's is well known in Batman lore for keeping many secrets, so there are many possibilities of what might be revealed during the course of the movie — or in sequels. More about Ra's al Ghul and his encounters with Batman appear in *Batman: Birth of the Demon* (1992), *Batman: Son of the Demon* (1987), and *Batman: Bride of the Demon* (1990). (Many of the character's earliest encounters with the Dark Knight from *Batman* and *Detective Comics* were reprinted in *The Saga of Ra's al Ghul* mini-series in 1988.)

Liam Neeson as Henri Ducard. Henri Ducard was introduced to the Batman mythos in the *Detective Comics* "Blind Justice" story arc in 1989, when he was introduced as the world's greatest man-hunter and assassin and, in Bruce Wayne's own words, "The greatest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SHOULD I PLUG YOU NOW... OR LATER?
GO AHEAD AND TRY. YOU WON'T BE ABLE.
BEFORE I DISPROVE THAT ASSERTION...WHY DON'T YOU TELL ME WHAT YOU WANT?

waste of a brilliant mind I ever hope to see." In the comics, he trained young Bruce Wayne in his quest to become the perfect detective and taught him how to get inside the criminal mind. In *Batman Begins*, Ducard plays a more physically active role, as he trains Bruce Wayne in the martial arts as Ra's al Ghul's lieutenant in The League of Shadows. How Ducard and Ra's are tied together in the movie (they're unrelated in the comic books) may remain a mystery until the film's release.

Cillian Murphy as The Scarecrow and Dr. Jonathan Crane. The Scarecrow is a classic Batman villain, dating back to the Golden Age

(specifically, *World's Finest Comics* #3, Fal 41). *This* Scarecrow, however, is thoroughly modern and, like the post-*Crisis* Scarecrow — and

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like most Batman villains in general — begins his freakish career as a normal, albeit villainous doctor, who cooperates with the mob for cash and power. The movie relationship between Dr. Crane and mob boss Falcone seems to be loosely based on the relationship between the two characters in *The Long Halloween*.

Michael Caine as Alfred Pennyworth. Alfred is a Batman mainstay, the pillar of sensibility and normalcy in Batman's otherwise mad, dark world. As in the comic books, in the movie, Alfred will be there for Batman when he needs that slight nudge of morality or the missing piece of the bigger picture — and he'll always be there to clean up Bruce Wayne's messes and hand out plenty of painkillers. Caine as Alfred will be an adjustment — though a welcome one — because many fans will be used to the established performance of Michael Gough, who played Alfred through all four of the prior Batman movies. (Gough is the only actor to be in all four other than Pat Hingle, who played Commissioner Gordon.)

Morgan Freeman as Lucius Fox. Lucius Fox is a former Wayne Enterprises board member, relegated to the experimental research and development division. Of course, this puts him in a perfect position to be of help to Batman and, being perhaps the only scrupulous man in the company (much as Jim Gordon enters the police department as the only scrupulous man on the force), a natural ally, as well. Batman gets several of his gadgets from Wayne Enterprises R&D, notably the Batmobile and the Batman suit. How much Fox will know — and how much he will guess over time — is unknown.

Gary Oldman as Lieutenant James Gordon. Unlike the comic-book Gordon, who came to Gotham from Chicago, the movie character apparently began his career as a Gotham City Police Department beat cop. Like the Gordon of *Batman: Year One*, however, the movie version will be the one good man on the force whom Batman can trust. The casting of Oldman as Gordon is an interesting choice, since Oldman has, in the past, generally portrayed villainous characters, from Lee Harvey Oswald in *JFK* and Dracula in *Bram Stoker's Dracula* to his portrayal as crooked D.E.A. agent Stansfield in *The Professional* and Jean-Baptiste Emanuel Zorg in *The Fifth Element*. However, as with his more recent performance as Sirius Black in *Harry Potter and the Prisoner of Azkaban*, Oldman's experience as a villain gives his heroic characters a sharper edge, which should come through nicely with the conflicted police officer living on the edge in Gotham.

Rutger Hauer as Mr. Earle. Mr. Earle is the CEO of Wayne Enterprises. Not a character from the comic books, Mr. Earle may be based on the character of Mitchell Riordan, the Director of Research of Waynetech in *Detective Comics'* "Blind Justice" story arc. In that story, Riordan attempted to get Bruce Wayne arrested and take over Waynetech in order to keep secret the illegal experiments he and others were performing for "The Cartel," a mysterious organization (which the comic-book Henri Ducard served). What ties, if any, Mr. Earle

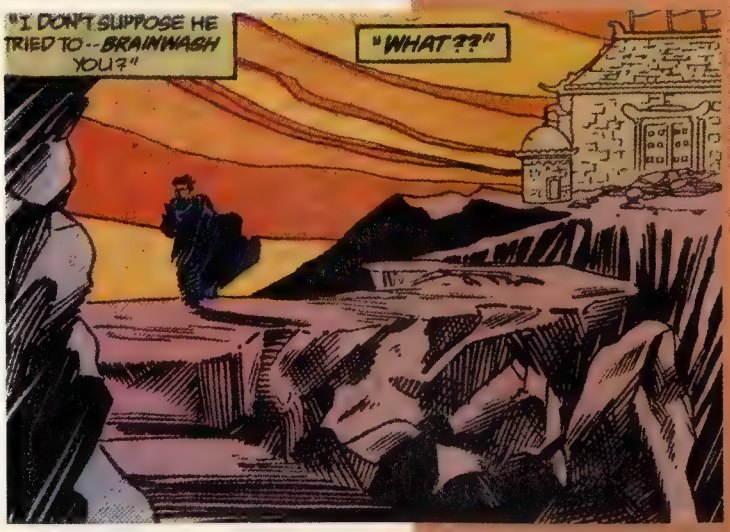
and his doings have with Ducard (and, thus, with Ra's al Ghul) remain to be seen.

Tom Wilkinson as Carmine Falcone. Falcone holds an important place in the modern Batman mythos. In current continuity, he was the leader of the premier mob family in Gotham City in the days before "freaks" like The Joker, The Riddler, and The Scarecrow took over. In *Batman: The Long Halloween*, Falcone tried to maintain his power over the city by bridging the gap between the "old ways" of the mob and the new ways of the "freaks" by hiring The Mad Hatter and The Scarecrow to break into the Gotham City Bank Depository — a plot Batman broke up, of course. This was in addition to innumerable other encounters with Batman during his everyday "business."

Richard Brake as Joe Chill. In the comic books (*Batman* #47, Jun-Jul 48), Joe Chill was the nameless mugger who shot Bruce Wayne's parents in Crime Alley after the Zorro movie — regardless of what Tim Burton may have done in the first Batman movie. (Burton changed the killer to a young, pre-Joker Jack Napier.) In current comic-book continuity Bruce Wayne did not discover Joe Chill's identity until many years later, during the Year Two story arc. However, in the movie the killer is known, apparently *even serves time for the crime* (unheard of in Batman lore), though Bruce's opportunity to personally avenge his parents is "cruelly stolen by fate."

This would be in keeping with another, more recent, reinterpretation of another superhero's origin. In the *Spider-Man* movie, Uncle Ben's killer falls out of the window and dies when confronted by Spider-Man — while, in the comic book, Spidey captures him for the police to take away. Just such an ironic timely death meted out by karmic "blind justice" is very much in keeping with the Hollywood tradition, as opposed to the mysterious, longterm, hanging plot thread that comic-book writers (and readers) seem to prefer.

Katie Holmes as Rachel Dawes. Rachel is a childhood friend of Bruce Wayne's, now an assistant district attorney in Gotham City. With no direct precedent in the Batman mythos, Goyer appears to have combined elements of Harvey Dent with the Hollywood-requisite romantic interest. How, and if, this will develop in sequels provides interesting opportunities: Could Goyer and other scriptwriters be daring enough to change Two-Face to a female character?



Sequel speculation

***A portion of Bruce's monastery training, as shown in "Blind Justice," makes its way into* Batman Begins.**

Speculation is already running rampant over potential sequels to *Batman Begins*. Goyer has indicated that he and Nolan vaguely outlined where they wanted to take the first *three* movies but has yet to release information on what that direction might be.

Most talk, of course, centers on the classic Batman villain, The Joker. Whoever tries to step into Jack Nicholson's shoes as The Clown Prince of Crime will be challenging a great legacy. Steve Buscemi (*Pulp Fiction, Fargo, Escape from L.A., Con Air, Ghost World, The Sopranos*) has been mentioned widely as a possibility, with many fans nodding in assent regarding his ability to balance comedic talents with a touch of madness. The hometown favorite at ***CBG***, however, is Mark Hamill (*Star Wars, Batman: The Animated Series, Comic Book: The Movie*), whose performance as the voice of The Joker in *Batman: The Animated Series* set the tone for that character for more than a decade, in television and in comic books. Other names bandied about chat rooms and heard around the water cooler include Christian Slater (*Heathers, Broken Arrow, Windtalkers*), Leonardo DiCaprio (*What's Eating Gilbert Grape, Titanic, Gangs of New York*), and Johnny Depp (*Edward Scissorhands, Sleepy Hollow, Pirates of the Caribbean*).

Other characters sure to make a comeback in a reinvigorated Batman franchise would be The Penguin, The Riddler, and Two-Face (perhaps, as mentioned above, a female Two-Face). Catwoman might be a more difficult character to bring back into the fold, since the recent non-Batman-mythos *Catwoman* movie starring Halle Berry may have left audiences soured on the idea of the feline fatale for some years to come.

But you never know. After all, she is known for having nine lives …

THE NEW "NEW LOOK"

BATMAN AFTER "WAR GAMES"

The face under the Red Hood is revealed in **Batman** *#638, scheduled to ship in March.*

by JAMES MISHLER

Little did readers know, when the "War Games" story arc began in *Batman: The 12-Cent Adventure* and then throughout the extended line of Batman titles starting in titles dated October 2004, that the war would not be against the gangs of Gotham, nor even against Batman and his extended family, but, in truth, against the entire world of Batman as it then existed.

" 'War Games' sets the clock back," DC Comics Batman Line Editor Bob Schreck told *CBG*. "Editors had been voicing their dismay: There were too many people who knew Batman's secret — and there were just so many *other* heroes in there to support Batman, like Oracle, who became a very easy crutch for us all to get Batman out of trouble. There are other ways to cheat and still make him more of a solo act."

"War Games" brought Batman back to his roots: as a lone avenger, detective, and dark knight, without so much as a single squire, let alone an entire army of heroes. The attempt to recapture the classic feel had been done before, in various ways, ranging from the "New Look" of the late '60s and early '70s and Frank Miller's *Batman: Year One* to the changes made in Gotham City following the release of the first *Batman* movie and the "No Man's Land" storyline of the late '90s. But it had never been done in such a way as to so thoroughly tear apart Batman's support net of heroes, web of police alliances, and rogues' gallery.

"We wanted to make a *dramatic* change and make it *loud*, so that people would look over and pay attention," Schreck said. "At the end of it, I wanted the worst, most cynical reader to have to admit, 'Gosh, it really *did* change.'

"Now, some may ask whether or not change is good. *I* think the vibe out there is right. Our numbers on 'War Games' went way up, Batman got a lot of press, the demand was heavy, and the comic books did really well." With comic-book readers being noted for voting with their dollars, Schreck seems to be fair in saying that the storyline went over well with the fans.

But where does Batman go now?

Gotham is, essentially, a clean slate, a *tabula rasa*. The gang structure has been entirely reorganized, with The Black Mask — still a vastly unknown quality — ruling the survivors in a classic mob organization. (Shades of *Year One*?) *[**Spoiler**, yes, **Warning:** Those who have been saving their DC backlog for a weekend of reading pleasure should note that that backlog is fair game for discussion here.]* The Spoiler/Robin IV is dead; Nightwing, Oracle, The Huntress, and Black Canary have left for parts unknown; Batgirl and Robin III have left for Blüdhaven; and even Jim Gordon has left town, seemingly for good. The police no longer trust Batman, and the new commissioner is hunting him. Batman is as close to square one as it's possible to get.

"We've put it all back to where things once were," Schreck said. "With Gordon gone, we've made it so Batman is outside the law. Though the supporting cast *is* still there, they are not going to be in Gotham every five seconds. We will see what goes on with those relationships — whether they grow or fade away. Some are leaving Gotham because Bruce wants them safe, others on less friendly terms. Batman is a fairly driven guy; he's happy and not so brooding; he has decided to be this nocturnal avenger. He's healthy; he's not this angry, pent-up, confused person; he's got this job to do; he does it very well; and it's *not* good for the bad guys. And, once again, he's challenged, because he is on his own again. He is *really* on his own."

Though Batman himself may be on his own, there is an entire family of related titles that continue to tell the stories of his friends and former allies. We caught up on some of these with Schreck, who is most in the know regarding The Dark Knight.

There are four titles that Batman now has all to himself: *Batman*, *Batman: Gotham Knights*, *Batman: Legends of the Dark Knight*, and *Detective Comics*.

Batman scribe Judd Winick and artists Doug Mahnke and Tom Nguyen are bringing back a classic Batman villain, The Red Hood, who goes to war with Batman and The Black Mask. "I think people are going to be very happy with Judd's work," Schreck said. With Winick on *Batman* and *Green Arrow*, all sorts of interesting ideas come to mind — ideas Schreck said have validity. "Why, yes, I *do* have a project that I want to do — Green Arrow, Batman, Judd Winick — the stars just need to align. When? I don't know for sure …"

Batman: Gotham Knights will continue to focus on Batman's rogues' gallery of classic and new villains.

Batman: Legends of the Dark Knight will maintain its status as an "off-continuity" series, as with the current "Riddle Me That!" arc, which takes place before "War Games."

Finally, in ***Detective Comics***, David Lapham and Mike Carey are working on the 12-issue year-long story arc "City of Crime," which begins in #801. "The backup in *Detective Comics* #800 has some ties

The main Batman titles (from top: Batman: Gotham Knights, Batman: Legends of the Dark Knight, and Detective Comics) will focus on their title character and his rogues.

THE NEW NEW LOOK

Batgirl, Robin, and even Batman himself appear to be in mortal danger in March.

into the 12-issue arc," Schreck said. "This story also is *not* in the current continuity; it is a separate tale. There will be some naysayers who will say, 'No way,' but, then, when they actually *read* the first issue, they are going to say, 'Whoa, this is so cool!' It is a great 12-issue arc packed with lots of great action; it is really dark and pretty creepy — creepy like the backup."

Backup, though, is something Batman no longer has. His allies have scattered to the four winds and are out on their own — mostly. In their self-titled series, Robin and Batgirl each take on the gangs of Blüdhaven, first together in the "Fresh Blood!" arc, and then separately. "There are so many challenges and so many possibilities with Robin's move to Blüdhaven," Schreck said. "It is a giant echo of Dick going to Blüdhaven years before — and his failure and departure — and now another one of Bruce's army is going to this city to try to keep it under control."

But he won't always be alone, since Schreck is fond of the duality represented in the Batgirl and Robin team-up. "Batgirl and Robin are a good juxtaposition, because they are both relatively young," Schreck said. "Each is more mature than the other in some areas, while less in others, and complement each other very well. As to why Batgirl is going to Blüdhaven — well, there are many, many reasons. Not all is what it seems at first, and more will be revealed later. It was one of those 'we have *got* to do it' kinds of ideas. There are more questions about what is going to happen than there are answers, and that is exciting to us, as we answer those questions."

The question that is on everyone's mind right now, though is the status of *Nightwing*, which, some rumors had it, was scheduled to be canceled. "Those rumors are completely unfounded," Schreck told *CBG*. "Devin Grayson returns to *Nightwing* after Chuck Dixon's 'Nightwing: Year One' arc ends in #106. After leaving Gotham City, he's got a long road ahead of him, and one would think he's hit rock bottom. For a while, Nightwing will be a nomad; he's not going to be in any one place for very long. He's on a journey to find himself and find out what went wrong. As a result, we will see interaction with characters he wouldn't normally interact with much, in the *Nightwing* book: 'Special guest appearance by …' kind of issues. There will be a definite thread through the whole story of where he is going, but, of course, that's a secret. Devin has a definite idea in place of where she is going to take him."

Three other titles round out the Batman circle of allies and — well — not *quite* allies: ***Gotham Central***, ***Catwoman***, and ***Birds of Prey***.

Gotham Central will continue to tell the tales of the streets of Gotham from the policeman's view, with regular beat cops taking on the freaks of the city wherever the Dark Knight cannot be. *Catwoman* continues to tell the tale of everyone's favorite feline fatale. "Will Pfeiffer is taking over after Scott Morse's run," Schreck said. "Joining Pfeiffer is former *Detective Comics* penciller Pete Woods. Pete has changed his artistic style once more, and it is going to be beautiful work — I am so very glad we have him on this title." Meanwhile, *Birds of Prey*, which has been merely adjacent to the Batman family of titles for some time, gets its own wings and leaves Gotham City — literally. Lady Blackhawk joins the crew as pilot of the Birds' mobile base, as the team takes on the various backwater villains — and "heroes" — of America's heartland, a virtually unexplored territory in the world of The Dark Knight.

And unexplored territory is exactly where Schreck indicated that he and the Batman writers want to take The Caped Crusader.

"This guy has been around a long time and there have been some very, very bright people who have been bringing ideas to the table with regard to his myth," Scheck said. "And finding that one little moment that no one else has thought of or looked at and bringing it to life: It's a really, really hard thing to do. I have to reject a lot of stories before I find that one gem, and that's because the creators who get the job *get* Batman. They get who he is and what makes him tick — and they write from there. People who aren't quite as on the ball, and don't understand the character that well are going to have a hard time coming up with something unique and totally germane and totally about him — about Batman."

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CRISIS IN HOLLYWOOD

by JAMES MISHLER

Ever since DC Comics became a part of the burgeoning Warner Communications in the early '70s, comic-book fans have eagerly awaited the day when their favorite DC super-heroes would command the silver screen. When *Superman* made its debut in 1978, everyone thought the golden age of super-hero movies had finally arrived. Unfortunately, such predictions proved premature.

Super-hero movies were expensive — and, *though* Superman made audiences believe a man could fly, it also showed that, in order to make a profit, super-hero movies had to be able to bring in huge audiences and major sales. It was a terrible Catch 22: The movies were expensive to make, and each had to be a hit in order to keep the franchise going. Thus, though the basic formula was proven, it would take decades before a better combination of affordable special effects and attention to story detail would allow super-hero movies to be made with any regularity.

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SO MANY CHARACTERS, SO LITTLE TIME

The genre was kept alive by DC Comics characters with the Superman films from 1978 to 1987 — and then the Batman releases from 1989 to 1997. But it was a trio of Marvel movie franchises — *Blade*, *X-Men*, and *Spider-Man* — that finally demonstrated that the formula could work with believability, affordability, and regularity. Warner Bros. again took up the challenge, brought Batman and Superman projects off back burners, and moved them to the forefront of its development schedules.

There are also a number of other projects in the works, rumored to be in the works:

Superman Returns

(Summer 2006)

The new Superman film continues from where the *Superman* (1978) and *Superman II* (1980) movies left off, discarding as non-canonical the events of *Superman III* (1983) and *Superman IV: The Quest for Peace* (1987). Events of the first two movies — including Superman's encounters with Lex Luthor, developments in the relationship between Superman-Clark Kent and Lois Lane, and the confrontation with General Zod and crew — are background for the new movie. Relative unknown Brandon Routh takes on the cape as Superman and Clark Kent — and he has big red boots to fill, since the late Christopher Reeve left a tremendous legacy with his portrayal of The Man of Steel. Casting for other characters has not yet been announced.

After going through many directors and creative teams, Warner Bros. finally landed a proven super-hero movie director: Bryan Singer, who successfully brought Marvel's X-Men to the silver screen in *X-Men* (2000) and *X2: X-Men United* (2003). And, since Michael Dougherty (*X2*) and Dan Harris (*X2*, *Imaginary Heroes*) wrote the current working script and worked with Singer on *X2*, a proven creative team is finally at the helm. All the elements are there for a blockbuster relaunch of the franchise.

Prognostication: *Superman Returns* will be the super-hero hit of 2006, topping even *X-Men 3*.

Long Shot: The studio would decide to release it opposite *X-Men 3* — and the two would *either* suck each other's vitality *or* ignite the fuse for a massive blast of new theatrical comics projects.

Wonder Woman

Stuck in development hell for years, *Wonder Woman* has recently moved high up on the buzz list, with rumors flying that Joss Whedon is in talks with Producer Joel Silver to script and maybe even direct the movie (though rumors he'll be on *X-Men 3* are just as common). All sorts of big-name movie and television starlets have been connected with the part of The Amazon Princess, from Sandra Bullock, Eliza Dushku, and Sarah Michelle Gellar to Charisma Carpenter, Minnie Driver, and Catherine Zeta-Jones.

Prognostication: If Warner Bros. can talk Whedon into *Wonder Woman*, it wouldn't be surprising to see the title role go to one of his alumni — whether from the cast of *Buffy*, *Angel*, or *Firefly*. (How about Gina Torres?)

Long Shot: Say it with me: "Starring Angelina Jolie as Wonder Woman." Hey, a guy can dream, right?

Green Lantern

Green Lantern combines two powerhouse blockbuster Hollywood genres — super-heroes and science fiction — in a way no other super-hero does, so it *will* be made. It is just a matter of time. The real issue, of course, is *which* Green Lantern will be featured in the movie. Alan Scott, the Golden age Green Lantern, is not in the running, since he doesn't have the same wide appeal as the Silver Age Green Lantern. Hal Jordan, the second Green Lantern, has tradition and fan support going for him but might be too out of touch for the modern mainstream. Guy Gardner has a zany, crazy personality, which would be popular with the mainstream but has little going for him otherwise.

John Stewart has mainstream awareness going for him, can dance with the heaviest bad guys of the DC universe, and is a thoroughly human character. He'd be the natural

choice — were it not for Kyle Rayner. Rayner has the added benefit of being young and far more appealing to the youth-oriented Hollywood marketing machine. A Rayner character would also allow casting of one of the hottest young leading men of Hollywood. Think of Orlando Bloom, Jake Gyllenhall, or Keanu Reeves — just about anyone except Jack Black.

Prognostication: Look for a movie featuring Rayner, given his ring as the dying action of the former, alien Green Lantern who was defending the Earth from an outer-space menace, perhaps an invasion. Rayner learns how to use the ring and gains skills and confidence while repelling the invasion and getting the girl. (It's Hollywood; there *has* to be a girl.)

Long Shot: Hollywood goes with a John Stewart Green Lantern, casting Samuel L. Jackson, Laurence Fishburne, or —

Watchmen

Watchmen seems a strange title for Warner Bros. to consider transforming into a movie, since it's not a part of the mainstream DC universe and will mean little to the average Joe and Jane. But it has a lot of character — plenty and to spare, in fact. One of the best-written and critically regarded series, it is a seminal work in the modern super-hero mythos.

Unfortunately, scriptwriters and directors attached to the project have been unable to move the title any closer to production than the scriptwriting stage. Logistically, it is a nightmare, with a half-dozen super-hero origin stories, several conflicting plotlines, dated politics, and a denouement that would leave most viewers more confused than excited. Moreover, one must ask: Is the mass market really ready for a movie that deconstructs the entire super-hero genre, just as it is getting relaunched in Hollywood?

Prognostication: Though many will try, *Watchmen* won't make it into theaters in a remotely recognizable format, unless as a trilogy that uses essential characters and elements in a greatly reworked plotline. And, yes, they will make Dr. Manhattan wear pants.

Long Shot: *Watchmen* is done the way it should be: as a 12-part mini-series on a premium cable station, such as HBO or Showtime.

Superman vs. Batman

This movie was in the works for some time under the direction of Wolfgang Petersen (*Troy, Air Force One, The NeverEnding Story*), who went on to do Troy instead and has not picked it up again. The project can be kindly termed to be in what is known as "development hell."

Prognostication: This could well be reworked as the capstone of the two ongoing Batman and Spider-Man franchises. Hollywood likes to work with trilogies, so expect to see three movies out for each, with this movie ending the franchises as they then exist — and, five to 10 years later, new Batman and Superman franchises being re-launched.

Long Shot: It will be made the way it *should* be made, as a modern reworking of *Batman: The Dark Knight Returns*, starring Kurt Russell as Batman and Bruce Wayne and Brandon Routh as Superman. (After all, who said Superman had to age like the rest of us?)

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ONE MAN'S HELL

With the Warner Bros. movie Constantine due Feb. 18, the world of DC/Vertigo's 17-year-old Hellblazer series will reach mainstream audiences. Those who have followed the evolution of this character since his first appearance in Swamp Thing in the mid-'80s already know about John Constantine.

by RAY SIDMAN

JOHN CONSTANTINE
HELLBLAZER
From the Macabre World of Swamp Thing
40 Pages of Sheer Terror
by Jamie Delano & John Ridgway

The Dickensian milieu is apropos, as *Hellblazer* aficionados know.

For everyone else, here's a history of the self-destructive mage known as "Hellblazer."

Alan Moore first exposed *Saga of The Swamp Thing* readers to Constantine, a mysterious Brit of questionable motives who helps Swamp Thing with a few ways of the supernatural world that Mr. Big, Green, and Rootsy had yet to glean. From his springboard in #37 ("Growth Patterns," Jun 85), DC launched the 20-something character into his own series with *John Constantine — Hellblazer* in January 1988, beginning with a dark adventure about Constantine tracking down and battling the hunger demon Mnemoth.

Growing up, Constantine spent his formative years in punk-rock-era London, the lone son of a widower father who begrudged his existence — John's mother having died during his childbirth. The protagonist's Dickensian milieu is apropos, as *Hellblazer* aficionados know.

The most pivotal event in young John's life is told in the story "Newcastle: A Taste of Things to Come" (*Hellblazer* #11, Nov 88). It

I HAVE OBEYED YOU ALL I CHOOSE. DID I NOT COME--ALTHOUGH YOU COULD NOT MAKE ME?
DID I NOT ASSUME A "HUMAN FORM, FAIR AND AGREEABLE, WITHOUT NOISE OR INCONVENIENCE?"
DID I NOT DISPATCH THIS MAD, CORRUPT DEFORMITY--
--ALTHOUGH I OWED YOUR IMPOTENT, ANTIQUE MAGIC NO ALLEGIANCE WHATSO-EVER.
LEAVE HER NOW!

was there, in the late '70s, that Constantine and his usual gang of acquaintances visited the Casanova Club after hours to retrieve money due them for their band's recent performance. (Being a member of a New Wave rock band added to the ongoing impression that Moore had based the character on pop-music icon Sting. Of course, the band's name was Mucous Membrane, a name not altogether as charming as The Police.)

At Newcastle, the brash and magic-savant Constantine faced down the demon Nergal, with a young girl's life and soul in the balance, and failed to save her. This event put him in a mental institution for a while and changed the course of his life.

Following that episode of his life, Constantine lost some of his brash nature, trading it for a more stoic outlook, though he maintained his self-absorbed and self-destructive streak. Throughout *Hellblazer*, he is at times a loathsome person, and at others his noble intentions are made apparent. He jaunts through life unaware much of the time of the way his actions affect others; at the same time, he has sacrificed himself for the greater good — that greater good typically involving preserving mankind or the earthly plane.

The three people for whom he shows regular outward affection are: his longtime friend "Chas" Chandler, a London cab driver; Constantine's older sister Cheryl Masters; and his lone niece, Gemma Masters. He has also shared love with more than one woman who has done her best to stick with him, but his penchant for finding or magnetically attracting dire trouble of the supernatural and/or demonic variety tends to push these love interests away, either with a change of venue or of plane of existence. The deaths of those Constantine loves happen regularly, making him an ever-more-tragic character.

Chas is the closest thing Constantine has to a best friend. He befriended the protagonist well before the *Swamp Thing* years, allowing Constantine to stay with Chas and his mother ... and her pet monkey, Queenie, which happened to be possessed with no small amount of evil. Upon killing the dangerous — and far-too-sentient — animal, Constantine thus indebted Chas, who thereafter carried the altogether different but nonetheless weighty "you owe me" monkey on his back (a debt renewed and repaid several times throughout the series, as the pair cover each other's backs).

Chas' wife and children (and, later, grand-

At Newcastle, the brash and magic-savant Constantine faced down the demon Nergal, with a young girl's life and soul in the balance, and failed to save her.

THEY WERE BOTH LAUGHING, ANYWAY-- CACKLING LIKE A BRACE OF DEMONS ON AMPHETAMINE. NEARLY STOPPED ME BLOODY HEART. 'COURSE, I'VE SEEN WORSE SINCE, BUT I WAS STILL WET BEHIND THE EARS BACK THEN.

children) come first in his life, but Chas also has an undying loyalty to Constantine. As a result, not only does Chas' spouse, Renee, hate the mage, but her hatred doesn't seem too hard to empathize with: Constantine's relationship with the family has put them in mortal danger on multiple occasions. Yet Chas stands by his mate (in this case, British slang meaning his good friend John).

Growing up, John often depended on his older sister, **Cheryl**, for maternal support. Sibling fights and grudges through the years have not removed their close relationship. In John's eyes, her choice of husband, Tony, left something to be desired, but he looks out for her family as best he can.

Cheryl's daughter, **Gemma**, has proven to be a powerful presence. She shares both her uncle's knack for finding trouble and his talents in the dark magical arts. As her power has grown over the years, she has felt a bond with her uncle — a bond Constantine would much rather did not exist, since it adds to the danger to which his very existence exposes his sister's family.

As fate (and DC/Vertigo) has revealed over the years, magical proficiency is a family trait for the Constantines.

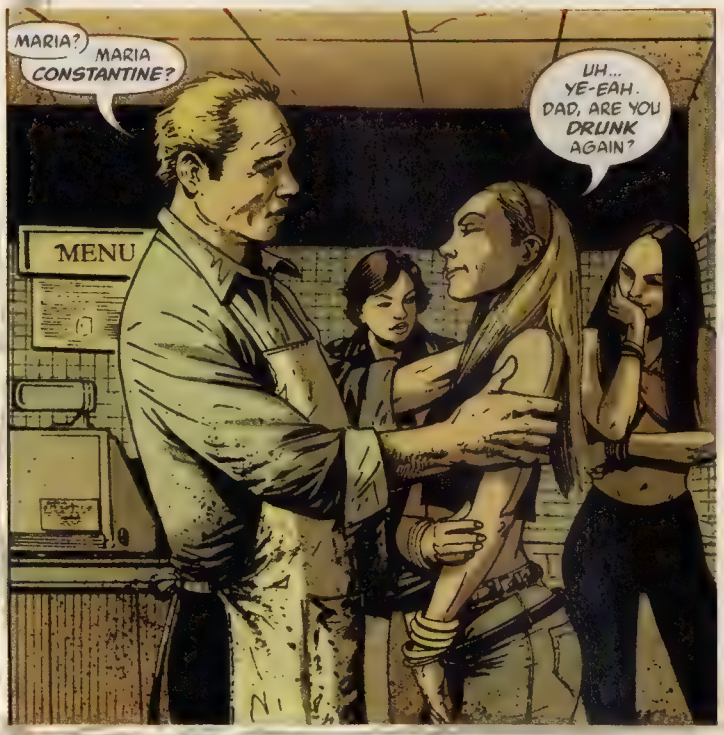
• John's ancestor, Kon-sten-tyn, was sought by the magician Merlin following the fall of King Arthur (*Hellblazer Annual* #1, 1989). Merlin made him the new king of the Britons. Breaking his alliance with Merlin, Kon-sten-tyn became twisted, sacrificing his own children to prolong his life. Eventually, he fell to the same forces to which he sacrificed his kin.

• The Lady Johanna Constantine — a character eventually showcased in Andy Diggle and Goran Sudzuka's DC mini-series *Hellblazer Special: Lady Constantine* (Feb 93-May 03) — used her talents in the 18th century. She appeared in Neil Gaiman's *Sandman* #13 (Feb 90) and #29 (Aug 91), and her exploits carried her through revolutionary France to dealings with the Lord of Dreams (aka Sandman, for those of you truly not in-the-Vertigo-know).

And the lineage's magical correlation continues through many other

members of the family throughout the centuries to present day.

• A two-issue arc in *Hellblazer* #39 and #40 (Mar-Apr 91) introduced readers — and John — to his unborn twin, dubbed by John "The Golden Boy." John learned that he had apparently committed fratricide as an unborn child, strangling his healthier brother with his umbilical cord. The discovery that he had a twin prodded John on another soul-searching journey, and he encountered an alternate reality where *he* was stillborn, though The Golden Boy lived and grew, prospering and spreading his wisdom and goodness throughout the world under the moniker The Magus. After nearly dying (again, in the alternate reality), The Magus addressed the spirit of his dead brother, and the two met. The ensuing discussion climaxed with the pair voluntarily combining their souls.



HELLRAISED

Constantine now has three children: son Adam, older son Saul, and teen Maria. The trio seem intent on slaughtering anyone dear to John. This latest development has reinvigorated the groundbreaking series, making sure its readers won't wander away any time soon, while bringing old readers back into the fold.

Starting with Newcastle — where Constantine summoned him — the powerful (even by Hell's standards) demon Nergal plays a constant wrath-ridden role in the mage's life, with the flesh-bound magician staying a half-step ahead each time, often saving humanity in the process.

Constantine has also faced a plethora of other horrifying adventures: hard time in a U.S. prison, battles with voodoo sorcerer Papa Midnite, encounters with numerous demons at various times, and many more — but, throughout, Nergal has remained Constantine's nemesis.

Most recently, Vertigo scribe Mike Carey (who took the reins with *HB* #175, Sep 02) brought Nergal's daughter into play. Through her — and a macabre dance with Constantine's past, present, and future — Constantine now has three children: son Adam, older son Saul, and teen Maria. The trio seem intent on slaughtering anyone dear to John. This latest development (see #200 and after) has reinvigorated the groundbreaking series, making sure its readers won't wander away any time soon, while bringing old readers back into the fold.

FROM 1602 TO 2005

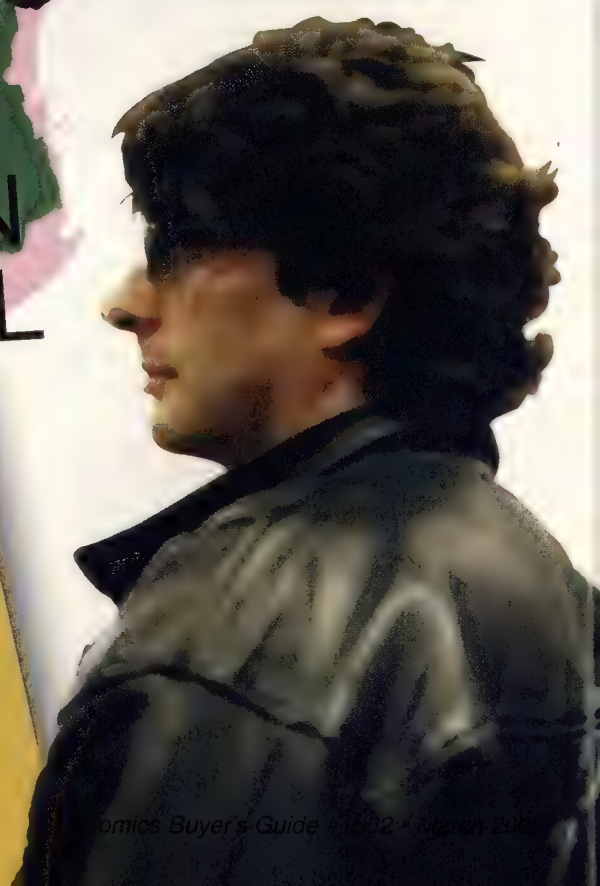
NEIL GAIMAN ADDRESSES SPECULATION ON HIS NEXT MARVEL PROJECT

The Neil Gaiman mini-series rooted in the Marvel universe told a prequel to that Marvel universe — a prequel that is now available in the jacketed hardcover *Marvel 1602*. Marvel Editor in Chief Joe Quesada told ***CBG***, "It was a tremendous coup for us to land Neil Gaiman here at the house.

by MAGGIE THOMPSON

"It was symbolic in so many ways. Outside of the obvious, here is arguably one of the greatest creators to ever grace our industry doing a project at Marvel, but he's doing so after having some previously bad history with the company. It was one of several shots across the comics industry's bow that signified that this was a new Marvel and a new team of people at the helm that were ready to make amends and to do what it takes to get there."

In retrospect, how does Gaiman himself feel about his Marvel Comics project *1602*?



FROM 1602... TO 2005

He told *CBG*, "I think the thing I'm most satisfied with now, now that it's all over, now that it's come out as a great big book, is that suddenly —

"When it was coming out as comic and I sort of explained up front that it was *not* going to be *Sandman* and that it was going to be its *own* thing and that I thought people would probably like it and that it was going to be fun and just sort of talked about it — and then got a general chorus back from the world: 50% of the people seemed to like it but they didn't say very much (actually, more than that, given the sales: 80% of them must have liked it enough to keep buying it all the way to the end, because it sat there at #1 or #2 or #3, month in month out, for the eight months it came out). But then there was a general sort of chorus of: 'It's not *Sandman*.'

"Which left me a little bit — puzzled. And people who *read* the first issue quickly, didn't *particularly* get what I was doing and then chugged off. And I think the thing I like best about having the collection out is people read the whole collection. And while it's getting some reviews from time to time, what I love generally is just this vague sort of puzzled attitude of, 'Oooo, this isn't that bad, actually! This is quite good!' which is generally a sort of slow susurrus of 'This is quite nice!'

Quesada said, "Neil's vote of confidence was huge for us. It also said something about the style of books that we wanted to put out and how we're completely and totally committed to the quality of our product. Neil is one of the most special people I know in this industry; having him do *1602* with us has been one of my greatest highlights in my four years at Marvel."

Gaiman considered the project. "What did I like about it? There are things that I loved and things that still frustrate me and things I just sort of look at now and go, 'Well, they're the way that it was.' Some of them, we tried to cope with a little bit in the collection. It was frustrating for me that nobody ever got to really see what Andy Kubert did, because Andy would do these amazing pencils, and Richard [Isanove] would come in and transform the pencils into these sort of watercolory things. And I felt frustrated, because I was the only one who ever got to see the pencils. And so at least there's a few pages in the back of the hardback where we reproduced a lot of the original stuff so people could see what it was that he was doing.

"There's a thing by Scott on how he did those amazing covers. It's oversized. There's a couple of places where we've re-laid out things, a couple of places where we've recolored things that didn't quite work. There was a place at the end of #6, where I'd already borrowed a page. I was sort of allowed to sneak my way up to 23 pages or whatever, if I had to, and I just couldn't fit everything in, so it was nightmarish at the very end of the Dr. Doom sequence, we wound up doing a two-page sequence of the Count Otto von Doom. In the book now, it's a *three*-page sequence; it just *breathes* now. The eight-panel page is no longer an eight-panel page. It's things like that I'm very pleased about.

"Overall, I like it."

Marvel Project #2

"The big comics thing that I'm thinking about is Marvel Project #2," Gaiman said. "What's been fun for me is, over the last year, I've received a number of e-mails, several of them quite petulant — from comics journalists and comics Web journalists. There was a very grumpy sequence of e-mails from people saying, 'Come on! We *know* you're writing *The X-Men*. Why won't you just admit it?' And I wrote back and said, "'Cause I'm *not*.' And they said, 'Aha, *no*! You *are*! And we know about it, and the jig is up and you'd better explain how you're doing it!' And I'd write back and say, 'The only possible thing I can say in my defense here is I think that time will bear one of us out.' " There were very

FROM 1602... TO 2005

(Above:) A work in progress: Gaiman and Harlan Ellison collaborate on a yet-to-be-released short story. (Below:) Gaiman accepts the 2004 Short Story Hugo Award.

petulant and rather peculiar ones.

"Since then there have been several other articles in the fan press and on the fan websites and on the goofy rumor sites saying: '*This* is exactly what Project #2 is going to be' — all of which I have found quite fascinating, because, to date, Joe and I are the *only* people who know what Project #2 will be — and even *we* don't know.

"There was a point where it was pretty definitely going to be *Thor* — except that I wound up having to just sort of sigh and shrug and say, 'You know, you guys have deadlines; I have a novel.' In conversation with Joe I said, 'If I did *Thor*, *these* are the things that I would want to do.' And it looks like a bunch of them may happen with or without me. And he was very sweet. He said, 'Do you mind if we *do* them? They were good ideas." I said, 'No, no, for heaven's sake, they were just ideas. And lots of them are sort of implicit, in the way that they're what I think Jack Kirby would have done, had he kept going.'

"So I saw Joe a couple of months ago for a very lovely lunch — a very, very pleasant lunch — and came up with one idea that I kind of liked. And Joe kind of liked it. I was just in the process of putting it all together and then, two days ago, I got an e-mail from Joe in which he said, 'Just thought you'd like to know that Brian Bendis has come up with an idea that's more or less the same, so I think we may be back to the drawing board.' And I said, 'Oh, well,' and went back to the drawing board. I didn't even curse Brian — on the basis that he's writing there, plowing the furrows every day, cheerfully mining everything that he possibly can, and I at least have the fun of coming in, doing something, and going away again."

Quesada expressed enthusiasm over that next project with Gaiman: "Neil's next project, I can assure everyone, will be of the greatest magnitude. Like *1602*, it will have people talking, because it will have everlasting implications and changes upon the regular Marvel universe."

And Gaiman concluded, "So, in terms of Marvel right now, the main thing I'm doing is worrying about Project #2. The best thing I can say about Project #2 right now is: I was fortunate recently to stay in the house of a friend of mine who is a mad keen comics fan. He's also a mad keen comics *collector* — but what he is mostly is a mad keen comics fan. The joy of a mad keen comics fan for me is the joy of discovering somebody who has a 'reading condition set' of all of the Stan Lee-Jack Kirby *Fantastic Four*s by his bed and he doesn't mind if you take them all off and read them in the bath. So reading those old comics became something that I was just sort of doing before bed, popping around the house with five or 20 minutes to kill, and it was *marvelous*. There's a sort of strange joy, of course, to the feeling of reading these comics as they came out — in context with the ads and with the letters pages and stuff that you will never, ever be able to get from any reprints, no matter how good. And I don't know what that is, because it *should* be all about the story, and mostly, perhaps, it is — but there *is* something extra that you're getting. It was fascinating, because I'd read a lot of that stuff when it was coming out, but I hadn't read it *all* and I hadn't read it for ages. And suddenly here am I with The Mole Man running around and meeting The Inhumans for the first time and what *are* they and all that kind of stuff. And The Maggia. What kind of a wonderful idea is The Maggia? 'We won't get sued by them, because we're going to change two letters. It's not going to be The Mafia; it's The Maggia — Whoa! Brilliant!'

"There was an absolute joy to reading them and *really* feeling that I *got* — as an adult — the whole sort of Stan Lee-Jack Kirbyness of it all. Because it really was the place where, I think more than anything, they came together and were so much more than the sum of their parts. You can *see* the Jack stuff happening and you can *see* the Stan stuff happening, and it really becomes fish and chips — it's dead raw fish and sushi rice — it's that thing where you put two things together and it just really works.

"So I've decided that, whatever I want Marvel Project #2 to be, I'd quite like it to have some of *that* feeling. Beyond that, I don't know."

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eBay™: Feast or Famine for comics collectors?

The world's largest auction site has an amazing number of comics for sale...

...but how is it on variety?

Let's find out...

by **JOHN JACKSON MILLER**

eBay comics volume, 1998-2004

(by number of active auctions on a sample day, followed by the subcategory's share of all comics auctions on eBay)

	Nov. 20, 1998		Dec. 6, 2001		Dec. 3, 2004	
Pre-1937	74	(0.7%)	104	(0.2%)	221	(0.2%)
Golden Age	1,730	(16.4%)	4,630	(6.8%)	6,904	(5.5%)
Silver Age	3,574	(34.0%)	15,081	(22.1%)	22,086	(17.4%)
1970s	1,058	(10.1%)	7,882	(11.6%)	18,556	(14.7%)
1980-up	3,660	(34.8%)	31,471	(46.2%)	62,772	(49.6%)
Collections	*		2,184	(3.2%)	2,222	(1.8%)
Full runs	*		1,049	(1.5%)	2,009	(1.6%)
Trade PBs	*		2,555	(3.7%)	6,183	(4.9%)
International	*		1,265	(1.9%)	2,241	(1.8%)
Magazines	431	(4.1%)	1,936	(2.8%)	3,393	(2.7%)
TOTAL	10,527	auctions	68,157	auctions	126,587	auctions
CGC comics	0	(0%)	1,702	(2.5%)	4,380	(3.5%)

*Source: **CBG** tabulated category totals as reported on eBay one day during each year's holiday buying period. We looked late in the week each time, making it likely the days had similar traffic. Only the above listed categories were counted; not statues or other licensed items which are part of the category on eBay.*

** Categories with asterisks were not separately counted by eBay in 1998.*

Is eBay the comics collector's cornucopia it's cracked up to be?

They say it's worth re-examining your basic assumptions now and again — and, clearly, I have long considered eBay the single most influential channel in the secondary market. You've probably seen that view in many of the products I've been involved with. ***CBG***, the ***Standard Catalog of Comic Books***, and the ***CBG Checklist & Price Guide*** make more use of online auction results than other guides in comics — and, in fact, in any hobby field at Krause. We be eBay happy.

If it is a bias, it's not a groundless one. Because, by any measure, eBay is a behemoth without parallel in the comics back-market. The growth of the category amazes.

VOLUME, VOLUME, VOLUME!

Checking in July 1998, right after the Chicago convention, we found 8,478 comics auctions in specific categories and a couple thousand more miscellaneous comics auctions spread around in the general category. As I write this in December 2004, the same comics categories have 126,587 auctions — now with closer to 10,000 miscellaneous items in the "unclassified" category. **The comics category today is more than half the size of eBay itself in January 1998** — and larger than its entire collectibles category then, baseball cards, porcelain, and all.

Interestingly, the growth of the comics category on eBay, great as it is, has not kept pace with growth in other eBay offerings. We found 237,000 items on eBay in early 1998; that figure is over 15 million today. The total number of auctions is up by a factor of 64, where comics is up by a factor of 16. Why?

Turns out comics dealers were among the "early-adopters" of eBay, with comics in 1998 accounting for more than 3% of all auctions on what was then a collectible-centric site. Now, with eBay hustling everything from old clothes to holy-relic grilled-cheese sandwiches, we're down under 1% of the volume. (Still, that "early-adopter" thing is one reason we've got data on eBay from so far back. When ***CBG*** was a "trader" adzine, we quickly became aware of its impact.)

Today, between auctions and static "eBay Store" listings reachable by its search engine, eBay serves up something like 7,000 Golden Age and 22,000 Silver Age comics at any one time. The greatest growth has come in obvious places. Trade paperback listings have more than doubled in number over three years, followed close behind by post-1980 comic books. Of course, new material for these categories keeps getting published. We've also seen a jump just in the last year in listings for comics in eBay's 1970s category. (And that — sorry, eBay — is the only way we'll refer to that grouping. Collectors might all agree on a "Bronze Age" one day, but '70s comics lack the luster the name requires.)

The weakest eBay comics category over the last few years has been "Collections." These tend to be the miscellaneous batches of comics that just get dumped (as opposed to the organized groupings in "Full Runs," a category that has doubled nicely over three years). It's nice to think that the "churn rate" of owners getting rid of all their comics hasn't gone up — and, indeed, has gone down relative to the rest of the comics action online.

Does volume equal variety?

OK, so there are a lot of comics on eBay. But, how is it on *variety?* Is it just 100,000 *Spawn* #1s up there, or can you really find what you're looking for at any given time?

Opinions differ — and there are retailers who've made substantial bets on the answer. Consider Chuck Rozanski, ***CBG*** columnist and owner of Mile High Comics, the world's largest retailer of back issues. At a panel on the comics backmarket I moderated in San Diego in 2001 (and transcribed in ***CBG*** #1451, the Sept. 7, 2001, issue), Chuck said he could realize prices no one else could on certain comics — just by being the only destination to stock them with any regularity.

"I'll go into a show with $20,000 and a team of three of my guys," he said, "and we'll go through all the quarter boxes, all the 50¢ boxes, all the dollar boxes, and look for all the comics that have demand for them that other

There are a lot of comics on eBay. But how is it on variety?

Is it just 100,000 *Spawn* #1s up there, or can you really find what you're looking for at any given time?

On the following pages, we give eBay a test to find out...

We're doing "discovery" here.

Imagine we've got a court case coming up and we desperately need specimens of the complete run of *Little Audrey TV Funtime.*

OK, now I'll be up all night trying to figure out what that court case would be about...

retailers aren't cognizant of. For example, I know I can get $10 a pop for *Strawberry Shortcake* comics, which was a very underprinted Marvel Star book in the mid-1980s. Nobody else that I know of would carry it or even bother with it, but there are always collectors who are interested in it."

And that appears to be a viable model for retailing — if, as in Mile High's case, you've got the inventory necessary to do it (and there are few others who can). It plays on a second kind of scarcity, curious to the mail-order world. The familiar brand of scarcity is supply-driven: The comics just don't exist in great numbers and the number of people willing to sell their copies is low. (Rozanski calls this number of copies in play "the float.") Another dimension, though, can be found at work on eBay all the time: The comics exist in great number, but dealers never bother to auction them. Call it "limited-demand scarcity."

At the panel, *ComicBase* publisher Peter Bickford pointed to that as the reason Rozanski could realize high prices for *Strawberry Shortcake* comics — which, while underprinted, aren't that scarce in the supply sense. (Comic shops only ordered a few thousand, but we project overall sales at least over 30,000 copies: hideous for a Marvel title in the 1980s, but a dozen times that of the contemporaneous and *really* limited-supply first issue of *Teenage Mutant Ninja Turtles*.) But even on eBay, Pete said, dealers *having* something doesn't equate to dealers making it available for sale. "The only thing that stops you from being able to find more copies of *Strawberry Shortcake* #1 is that the amount of money you can expect to get for one starts to become less than the auction fees."

So, with both these factors at work, we ought to see two kinds of places where eBay fails the buyer desperately seeking comics: at the beginning and at the end. There are comics eBay dealers simply don't have (or have and won't sell) and comics that dealers assume nobody wants. Like a bell curve across time, this ought to limit availability of older comics on one end while keeping the number of new comics being auctioned lower than it might otherwise be.

That's the theory. *Is that what's happening?* Well, we can see in the three-year track of categories on the previous page that the Golden and Silver Age categories haven't grown as fast as the rest of the comics category. On the other end, "Modern" is up a few percentage points — but, then, there are three more years' worth of new comics eligible for the name. In the middle, the 1970s, the category has grown, perhaps residing right in the zone where available supply and likelihood of getting a worthwhile return currently meet.

Still, it'd be interesting to know whether eBay, now twice the size it was when Bickford called it "the world's first global comics store," really can fill the needs of the completist. Time for a test...

A test for eBay

So, we went Dialing for Dollars — or, rather, surfing for comics. Which ones? Well, I considered what the host of my hometown *Early Movie* used to do, digging into the fishbowl of cut-up pages from the phone book. ("Second column, 13 down. All right, ma'am, can you name Will Stockdale's dog?") But clippings from just one copy of the new ***Standard Catalog*** would have required Shamu's aquarium, so we generated random page numbers and columns instead and used the first 36-issue stretches we could find.

Those in hand, we hit the eBay search engine with the question: Can these issues be had from eBay in any condition for any amount of money? Are they, put simply, ***there?***

We searched eBay auctions and current stocks of eBay Stores the first week of December — traditionally, one of the highest-volume weeks on eBay in advance of the holidays. First, we noted just what was **immediately available**, if you won the auctions; then, we looked at the previous 15 days of closed auctions to see how much more someone watching for these issues would have found. Relisted auctions were counted only once.

We did not concern ourselves here with price or grade. No doubt, getting all the desired issues in Fine or better multiplies the challenge. Nope, imagine we've got a court case coming up and we desperately need specimens of the run of *Little Audrey TV Funtime*. We're doing discovery here. (OK, now, I'll be up all night trying to figure out what that court case would be about...)

We're also not worrying whether this or that dealer appears reputable or takes Paypal or anything else you'd normally consider. For this survey, we're simply asking whether it's there *at all*, and then looking at how few transactions it might take. Sometimes, you have to pick up copies you don't want in order to get what you're missing. Depending on the selection on eBay, this problem will be worse for some titles than for others.

For everything, too, we checked how many of the issues we were looking for could be had *at all* from Mile High Comics, which

keeps its exact inventory at any given moment online at *www.milehighcomics.com*. Again, we're not keeping tabs on cost and condition; we only want to know what's there, for comparison.

Finally, we looked to see what copies CGC had graded. That's kind of the check to say, "Yes, this is truly rare; no one's got it to slab." (Or, "Yes, this is truly worthless; no one cares enough to send it in.")

Here's what was available on eBay, from easiest to find to hardest :

CASE 1

Batman: Legends of the Dark Knight #1-36

Heaping, heaping gobs of comics. That's what comes of searching for the first three years of *Legends of the Dark Knight*, the new Batman series launched after the *Batman* film went boffo in 1989.

The first issue was so heavily ordered by retailers that DC spread the shipments out, sheathing them in four different colored cover wraps (and inadvertently setting off the whole variant cover craze). No fewer than 70 copies of #1 came up in a one-day eBay search, every other dealer declaring that ***his*** color cover — salmon, periwinkle, raw umber, or flesh — was the "rare" color. Yeah, and mosquitos are an endangered species.

All told, nearly 1,400 comics from the first three years of *Legends of the Dark Knight* were available over two weeks. Only one issue, #31, was available from fewer than 10 retailers the day of our search. Guess that's the rare one, too. So many combinations were available that it's no surprise that eBay turned out to be a friendly forum for the *LOTDK* completist. Lots of multiple-issue packages were available in the desired period, as were plenty of onesie-twosie offerings. The whole run could be had from one dealer selling #1-40, giving us just four issues we didn't want. Mile High, too, had inventory on everything — though CGC's customers appear to have given up on the title after the first year.

While our count seemed exhaustive (it was sure exhausting), I realized you can find a few more by spelling the search "Legend" instead of "Legends." But then the chest pains started again, so I decided to move on.

Batman: Legends of the Dark Knight #1-36 DC, 1989-92

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1	70	137	✔	62	#19	15	35	✔	
#2	32	71	✔	5	#20	16	36	✔	
#3	33	69	✔	4	#21	13	34	✔	
#4	24	57	✔	2	#22	13	30	✔	
#5	27	61	✔	1	#23	12	32	✔	
#6	26	51	✔	2	#24	14	38	✔	
#7	23	51	✔	1	#25	14	32	✔	
#8	20	47	✔	1	#26	15	32	✔	
#9	23	47	✔	1	#27	12	21	✔	
#10	20	40	✔	1	#28	13	31	✔	
#11	18	37	✔	3	#29	13	29	✔	
#12	18	37	✔	2	#30	13	27	✔	
#13	13	33	✔	1	#31	8	19	✔	
#14	15	32	✔	2	#32	12	22	✔	1
#15	12	29	✔	1	#33	11	25	✔	
#16	15	32	✔		#34	10	22	✔	1
#17	13	28	✔		#35	11	22	✔	
#18	13	29	✔		#36	11	23	✔	

Result: 100% of run on eBay in one day, 100% over two weeks

CASE 2

D.P. 7 #1-32 and *Annual* #1

Generally regarded as the best of the Marvel New Universe titles from the late 1980s, this Mark Gruenwald/Paul Ryan series was also easy to find on eBay. Convenient, too, as the run was available from one of the static-offering "eBay Stores" in one purchase — and, unlike *Legends of the Dark Knight*, where we were only looking for part of the overall series, the lot exactly matched what we were looking for.

Note in the checklist box below that CGC has yet to grade a single issue of the series, another distinction from *Legends of the Dark Knight*.

D.P. 7 #1-32 and *Annual* #1 Marvel, 1986-89

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1	27	38	✔		#18	11	13	✔	
#2	17	25	✔		#19	14	18	✔	
#3	15	25	✔		#20	9	14	✔	
#4	16	24	✔		#21	9	15	✔	
#5	17	38	✔		#22	10	16	✔	
#6	15	28	✔		#23	12	17	✔	
#7	16	26	✔		#24	10	14	✔	
#8	14	25	✔		#25	9	12	✔	
#9	13	22	✔		#26	10	12	✔	
#10	12	20	✔		#27	13	17	✔	
#11	9	15	✔		#28	10	13	✔	
#12	9	15	✔		#29	11	14	✔	
#13	10	13	✔		#30	9	11	✔	
#14	10	14	✔		#31	8	9		
#15	11	13	✔		#32	10	12	✔	
#16	11	15	✔		Ani #1	10	14	✔	
#17	11	13	✔						

Result: 100% of run on eBay in one day, 100% over two weeks

Deadpool #34-69 Marvel, 1999-2002

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#34	2	6	✔		#52		5		
#35	3	8	✔		#53		5	✔	
#36	1	6	✔		#54		5		
#37	1	5		1	#55		5		
#38	1	6	✔		#56	2	8	✔	
#39	1	5	✔		#57	3	7	✔	
#40	1	5	✔		#58	2	7	✔	
#41		5	✔		#59	3	8	✔	
#42		5			#60	5	9	✔	
#43		5	✔		#61	1	6		
#44	1	5			#62	3	8		
#45		3			#63	2	7	✔	
#46	1	5	✔		#64	3	9		
#47		4			#65	1	5		
#48	1	4	✔		#66	1	5		
#49		4			#67	1	5		
#50	1	5			#68	1	9		
#51		4			#69	1	7		

Result: 69% of run on eBay in one day, 100% over two weeks

CASE 3

Deadpool #34-69

The most recent comic book in our survey turned out to be less prevalent on eBay than two of the earlier series we looked for. That tracks with what we've been saying for years about lower print runs on recent comics affecting the "float" (as Rozanski calls it) of available issues at any one time. Retailers in 2000 weren't buying extra copies for the longboxes, and the comics bought off the shelf are mostly in people's collections and aren't going anywhere. The spottier inventory on Mile High's site suggests that, while this end of the title isn't scarce enough to merit CGC activity (no copies slabbed from #38 to the end of the series), it is apparently testing the abilities of completists.

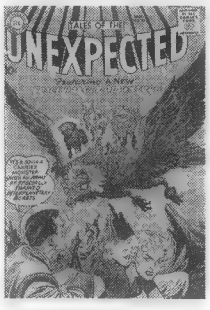
The patient bidder could find at least three copies of each *Deadpool* issue from the series' last three years over two weeks on eBay. Unfortunately, the only way to avoid a tortuous onesie-twosie route requiring more than a dozen auction wins was to buy one of the complete runs available — which, while getting us the requisite issues, also got us #1-33 and a bunch of mini-series, as well.

Deadpool also turned up one of the stranger things we've seen. Party #1 sold a mixed lot of issues for $64 to Party #2. *Within 10 minutes,* Party #2 had posted the exact same lot in an auction, using Party #1's image and copy. And within 30 minutes, Party #3 (who had been the runner-up in the bidding for Party #1's auction) had bought the lot from Party #2 for a "Buy it Now" price of $65 — even though there was no way Party #2 could've had the comics in his possession! We puzzled over half a dozen theories trying to figure out this one — considering everything from a shill who accidentally won to a "day trader" trying to make a living immediately turning over lots he won elsewhere, just giving his winner's shipping address to the previous auctioner. Innocent explanations sound iffy, too: If Party #2 changed his mind and wanted the runner-up, Party #3, to have the comics, that could've been arranged through Party #1 without having to go to all the trouble of posting a new auction and paying eBay several bucks in the process. It is to ponder.

Tales of the Unexpected #45-80 DC, 1960-63

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#45				1	#63		1	✔	
#46		1	✔	3	#64	1	8	✔	2
#47		1	✔	2	#65		2	✔	3
#48		1	✔	4	#66	2	4	✔	3
#49	2	6	✔	1	#67	1	3	✔	3
#50		1	✔	2	#68		3	✔	4
#51			✔		#69		3	✔	2
#52		3	✔	4	#70		3	✔	2
#53	1	1	✔	3	#71		3	✔	1
#54	1	2	✔	4	#72	2	5	✔	2
#55	2	5	✔	1	#73	1	2	✔	3
#56				1	#74		7	✔	6
#57	1	2	✔	4	#75		4	✔	3
#58	1	2	✔	4	#76		2	✔	3
#59	2	5	✔	5	#77	2	6	✔	2
#60	1	4	✔		#78		3	✔	3
#61		1	✔		#79		3	✔	5
#62	1	2	✔	1	#80	1	4	✔	2

Result: 44% of run on eBay in one day, 92% over two weeks



CASE 4

Tales of the Unexpected #45-80

This DC space alien title often suffers the monstrous fate that befalls many monster titles on eBay; it gets lumped with miscellaneous comics into mixed lots where issue numbers aren't even listed. If you're that desperate, good luck.

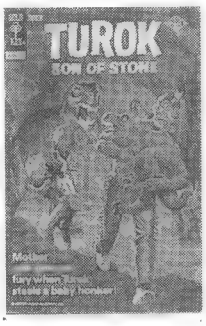
But a fan searching for the 1960-1963 stretch of *Tales of the Unexpected* doesn't need much luck to find it. Over a 15-day period, eBay was only stumped on three out of 36 issues — and Mile High had the same 33 plus

one more in a wide range of grades. Neither Mile High nor eBay has a #45 or a #56 (and only one slabbed copy exists of either), but the vast majority of the stretch could be readily had. The title's availability tends to be streakier on eBay — while you could have bought all but three issues over the 15-day period, just one day's search only turned up 44% of the desired issues in auctions and stock of eBay Stores.

In a bit of welcome help for the eBay bidder, Showcase New England had posted 20 of the desired *Tales* in several no-reserve auctions, making it possible to limit the number of auction wins necessary to 12 from six different dealers, only picking up six issues we didn't want in the process (all *Tales*, including some duplicates.) The lots were popular, so apparently other people had the same idea.

There's perhaps another reason the Showcase New England lots were popular. Another dealer also posted 11 of the comics we wanted in three auctions, including some of the same ones Showcase had online. But he or she made the all-too-common mistake of putting starting bids on the lots as high as $60 — less offensive than a hidden reserve but essentially bidding against his customers, nonetheless. None of the lots got a bid in two tries, while Showcase, with its $1 starting bid, saw its own similar lots closing for over $100.

Moral: No reserve, low starting bid. If the item has value, eBay will find it ... *usually*. (More on this a little later.)



Case 5

Turok, Son of Stone #95-130

You might figure a *Turok* search would be Valiant-heavy and light on Gold Keys. But this search for the final years of the title still found a decent range, even at the very end, when Western basically took the issues it printed and buried them under a rock. (Or Iraq. The troops are still searching.)

Anyway, eBay had 16 issues within the desired run available on a single day, and 33 over 15 days. That's equal to the numbers for the *Tales of the Unexpected* run, more than a decade older. But looking at individual copies available, there were 78 *Turoks* online versus 103 *Unexpecteds* (and Mile High, too, had more of the *Unexpected* line in stock), suggesting that the late-'70s *Turok* buyer has a tougher road ahead of him.

Our *Turok* search also yielded the funniest auctions we've seen in months on eBay, depicted on page 45. Eh, that's too strong — there's a lot of ludicrous stuff on eBay. Maybe, just the funniest *Turok* auctions...

Turok, Son of Stone #95-130 Gold Key, 1975-82

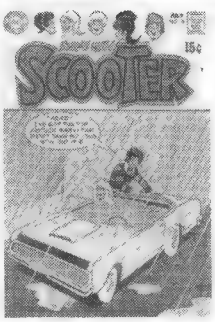
	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#95		2		1	#113	3	6		1
#96		1			#114		1	✔	
#97			✔		#115		1	✔	1
#98	1	2	✔		#116		1	✔	1
#99	1	3			#117	1	4	✔	1
#100	1	2		2	#118		1		
#101		2			#119		2		
#102	1	3	✔		#120		2		1
#103	1	1		1	#121		1		
#104		4	✔		#122		2		
#105		4	✔	1	#123		2		
#106	1	2	✔	1	#124	1	1	✔	1
#107	2	5	✔		#125				
#108	1	2			#126		1	✔	
#109		1	✔		#127	2	3	✔	
#110	2	4	✔		#128	1	3	✔	
#111		2	✔		#129	2	3	✔	
#112			✔		#130	2	5	✔	

Result: 44% of run on eBay in one day, 92% over two weeks

Swing with Scooter #1-36 DC, 1966-71

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1	3	5	✔	1	#19	3	4	✔	
#2	3	4	✔	1	#20				1
#3	1	3	✔		#21	1	2	✔	
#4	4	7	✔	1	#22			✔	1
#5	4	5	✔	1	#23		2		1
#6	4	5	✔		#24		1	✔	
#7	5	5	✔	1	#25		3	✔	1
#8	1	2	✔		#26			✔	
#9	6	6			#27	1	2	✔	
#10	1	1	✔	1	#28	1	2		
#11	1	2	✔	1	#29	1	1	✔	
#12	2	3	✔	1	#30	1	2		
#13	2	2		2	#31				
#14	3	4	✔		#32				
#15	2	2	✔	1	#33	1	1		
#16		1	✔	1	#34		1		
#17	2	2		1	#35				
#18					#36			✔	

Result: 64% of run on eBay in one day, 78% over two weeks



Case 6

Swing with Scooter #1-36

No Archie comics in this random sample, but here's as close as it comes: DC's teen '60s series, complete with guest appearances by Batman and Alfred E. Neuman cameos.

As usual, the toughest part of any Gold Key collector's life is figuring out what fool issue it is that eBay dealers are trying to sell you.

The day of our search, 23 out of the 36 issues could immediately be found on eBay, many in eBay Stores; stretching the search out to 15 days netted another five issues. Unfortunately, you'd have to have won a teeth-rattling 24 auctions to get these 28 issues: no runs were available. The good news is that many copies were being offered by the same dealer. (Who, by his handle, appears to be Dennis Mallonee of Heroic Comics, publisher of *Flare* and many other titles. Small world!)

In making all those deals with different auctioners, you'd only wind up with one comic book not on our shopping list. But, then, if you like to *Swing with Scooter*, it's reasonable to expect you'd accept a *Date with Debbi.*

A cautionary note about where you search: We searched within the Comics category and, even so, got a banner ad offering to sell us, yes, an electric scooter. Search for "Scooter" in the general search box, and you'll be lucky to find the comics amid all the ***8,983 auctions*** for wheeled widgets eBay found.

The Jetsons #1-36 — Gold Key, 1963-70

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1	1	2	✔	7	#19	1	1	✔	1
#2	3	4	✔	3	#20	2	3	✔	2
#3	1	2	✔	2	#21	2	3	✔	2
#4	1	1	✔	1	#22		1	✔	2
#5	2	4	✔	1	#23	2	4	✔	2
#6	3	4	✔	1	#24	2	2	✔	1
#7	1	2	✔	1	#25		1		1
#8	1	1	✔	4	#26	2	3	✔	
#9		5	✔	2	#27	1	1	✔	2
#10	1	2	✔	1	#28	1	3	✔	4
#11	1	2	✔	1	#29			✔	2
#12		2	✔	2	#30			✔	2
#13	1	1	✔	1	#31			✔	2
#14		2	✔	1	#32	1	2	✔	1
#15		3	✔	2	#33			✔	2
#16			✔	2	#34				2
#17			✔	1	#35	1	2	✔	1
#18			✔	1	#36			✔	1

Result: 58% of run on eBay in one day, 75% over two weeks

CASE 7

The Jetsons #1-36 (Gold Key)

Surprisingly, searching "Jetsons" in eBay's comics section does not result in colossal heaps of licensed junk; it's mostly comics, and, even then, mostly the 1960s Gold Key issues on our search list. That runs counter to what you find with a lot of cartoon comics, where you mostly see either the recent incarnations of the comics or Pez dispensers in the wrong category.

Over a 15-day spread, 27 out of the 36 comics popped up on eBay. The smallest number of auctions you could have won to get them was 20. And that would have required getting yet another strange lot of miscellaneous comics we're not looking for, including *Rin Tin Tin* #4 and #17 and *Lassie* #16, #60, and #63. (Let's just say you'd have had to go through a lot of dogs.) Mile High had almost everything; neither it nor eBay yielded up *Jetsons* #34.

As usual, the toughest part of any Gold Key collector's life is figuring out what fool issue eBay dealers are trying to sell you. Several of the dealers in this search didn't bother to find the issue number inside, and one didn't even bother cluing bidders in on the cover date and month, which would give buyers using the ***Standard Catalog*** or ***CBG Checklist & Price Guide*** a fighting chance. If there's one reason I'm happy to have cover dates in our books, this is it: Our readers can confidently bid on Gold Key auctions others might avoid for not knowing what issue they're looking at.

(Even if all they show you is a cover — and it's a Gold Key, not a Whitman — you've still got a shot. The last three digits of the code in the upper left corner of the cover represent the last digit of the cover year and the two-digit month. The suffix -306 is June 1963 or June 1973; you can then use the cover price to figure out which it is.)

CASE 8

Little Audrey TV Funtime #1-33

No, not *Playful Little Audrey* — or even *Little Audrey and Melvin*. The random draw singled out this second-tier title for a second-tier Harvey character, which, while running 33 rather than 36 issues, was close enough to be worth searching for. (You're probably a second-tier Harvey character unless you've got obsessive-compulsive disorder, a connection with the occult, or more money than Midas.)

Just a simple "Audrey" search only netted 49 lots in the comics section on the day we searched — several of those being *Honeymooners* comics with Audrey Meadows

covers. Still, an "Audrey" search on eBay is a good idea, since some vendors didn't bother to list "TV Funtime" in their auction titles. And, we finally found out this way that the actress on the cover of *Personal Love* #6 with Richard Conte (yep, *Godfather's* Barzini) is Audrey Trotter, depicted in a publicity still from 1951's *Under the Gun*.

We find here that eBay can be a blessedly hard way to fill out low-demand, low-supply titles. Fifteen issues from the run could be found over the course of 15 days — but you'd have to win 13 different auctions, mostly from different dealers. And, because of grouped lots, you'd have to buy almost as many issues you didn't want: *Little Audrey and Melvin* #19; *Playful Little Audrey* #63, #85, #93, and #96; *Little Lulu* #196, #198, and #202; *Little Lotta in Foodland* #10; and *Baby Huey in Duckland* #11. Oof.

Adding Mile High, you can get more than half the run. But, even so, you Harvey completists face work. There's only two of you, so perhaps you can help each other.

That's a joke, but it may explain why some eBay dealers insist on hedging so much with high starting bids and reserves. Low starting bids are about attracting multiple bidders, but, if there's only one guy in the eBay audience who cares at any price, it won't find its value. Perhaps. But if it really is true that only one person cares, then an eBay auction is the wrong venue to sell the product.

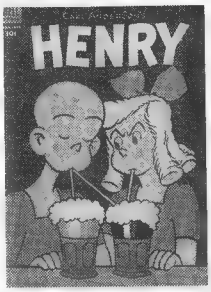
Consider the owner of the worse of the two slabbed *Little Audrey TV Funtime* #5s, who advertised his CGC 5.5 (F-) 25¢ copy on eBay by saying, "I have started the opening bid low so that it will sell [on] the *first attempt*!" He actually said that in all *three* attempts to sell it this month — and the "low" opening bid of $39 somehow failed to attract any attention each time. (Smart customers know from the *Standard Catalog* that the whole CGC sales history of the title amounts to a 7.5 (VF-) CGC copy of #8 that once sold for $50, we can see why that didn't look attractive.) So what's happened? Even with the free relist, he's out $2.40 in listing fees — and, if there really *is* only one CGC *Audrey* collector and he hasn't hit eBay in a while, that total has nowhere to go but up.

Maybe, then, a better strategy for dealers of high-cost/limited-supply/limited-demand items may be to skip eBay auctions entirely, turning to flat-sale venues like eBay stores, specialty retail sites, and ***CBG*** ads. eBay Auctions may be about putting a buyer and a seller together, but it only works for the seller if there's more than one interested buyer.

Little Audrey TV Funtime #1-33 Harvey, 1962-71

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1			✔	1	#18				
#2					#19			✔	
#3					#20				
#4		1	✔		#21	1	1	✔	
#5	1	2		2	#22	2	3		
#6		1			#23		1		
#7				1	#24		1		1
#8				2	#25	1	1	✔	
#9				1	#26				
#10	1	1		2	#27		1		
#11					#28	1	1		
#12					#29			✔	
#13					#30	1	1		
#14		1			#31		1	✔	
#15					#32			✔	
#16					#33				
#17	1	1							

Result: 24% of run on eBay in one day, 45% over two weeks



CASE 9

Henry #1-36

The second oldest title in our random sample, Dell's *Henry*, ran from 1948 to 1961 and was kicked off by a couple of Dell *Four Colors* that aren't part of the numbering. (Same old Dell. Consistently inconsistent!) Our list called for the first 36 issues, and we figured it'd be an uphill climb for the modern and Silver-centric eBay vendor crowd.

Sure enough, on eBay a search for *Henry* mostly resulted in a number of *Henry Aldrich* copies, a later series also by Dell, and a lot of the work of Flint Henry from *Grimjack*. Stuff closer to our target, affiliated with cartoonist Carl Anderson, comes up, as well — mostly actual comic strips. But only three issues of

Henry #1-36 Dell, 1948-54

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#1		1			#19		1		
#2					#20		2		
#3					#21				
#4					#22				
#5	1	1			#23				
#6					#24		1		
#7					#25				
#8					#26				
#9					#27				
#10		1			#28		1		
#11					#29				
#12					#30				
#13					#31	1	1		
#14					#32		1		
#15			✔		#33				
#16	1	1			#34				
#17					#35				
#18		1			#36				

Result: 8% of run on eBay in one day, 31% over two weeks

In the end, eBay had auctions for just over half the comics we went looking for the day we were looking for them.

the Dell series were available on eBay when we searched, and only one from our list.

Looking across 15 days brightened the picture, but only somewhat. Eleven issues, including the first, were available, requiring the customer to win nine different auctions and to pick up one comic off the shopping list, #46. (However, you could find a broken Henry bobblehead doll from 1934, if you were willing to top the high bid of $55.)

Only one copy in four off our list, and Mile High supplements it with its sole listing for sale. (It does better with *Henry Aldrich*, a few years more recent.) But after five years and half a million comics, CGC's never slabbed a single ish from the entire *Henry* series.

King Comics #51-86 — David McKay, 1940-43

	eBay 1 day	eBay 15-day	Mile High	CGC count		eBay 1 day	eBay 15-day	Mile High	CGC count
#51					#69				
#52					#70				
#53	1	1			#71	1	1		
#54		2			#72		1		
#55					#73				
#56					#74				
#57					#75				1
#58				1	#76				
#59					#77				
#60					#78				
#61					#79	1	1		
#62					#80				
#63					#81				1
#64					#82				
#65					#83				
#66					#84			✔	
#67	1	1			#85		1		
#68					#86				

Result: 11% of run on eBay in one day, 19% over two weeks

Case 10

King Comics #51-86

Ah, the sad echo of our own voices. Trying to find a World War II stretch of the comic-strip-ocused title *King Comics* found eBay only able to catch a few issues, and those were mostly thanks to the stock at David T. Alexander Collectibles' eBay Store.

King clearly qualifies for that class of comics which are valuable to some, but not in enough demand at any one time that a simple eBay auction on a random day would garner competitive bidding. Here, we do see dealers preferring to post issues in static "Buy It Now" situations (like Alexander) or in auctions more targeted toward the comics community, like those of Heritage.

Grading eBay on variety

So, after searching for 354 comics in 10 different randomly selected series representing varied publishers, genres, and eras, how did eBay's comics category perform?

On a single day's search, eBay — including all ongoing auctions and listings in eBay Stores, had at least one specimen in some grade or other for 185, or **52%**, of the 354 comics on our shopping list. When we extend outward to 15 days, eBay does better, capturing **72%** of the items on our list.

How did Mile High square up? While evaluating what it had in stock was not the point of our survey — we're really using it and CGC's population to try to demonstrate which items might truly be rare (or at least, rarely offered for sale) — we find it certainly stacks up well enough to allow Rozanski to employ his strategy of competing on supply. On the one-day search, *milehighcomics.com* beat eBay, with samples of 22 more comic books for sale, or nearly **59%** of our list — and that during the highest-volume time of the year on eBay!

Further, when we trim the selection to just those comics in our sample that had been submitted at least once to CGC — separating the collectible wheat from the chaff — the number in the sample drops to 122 issues. Among these higher-interest items, Mile High clobbered eBay. A one-day search on eBay yielded 59% of the list, but Mile High took care of a whopping 81%. That's near to parity with what was on eBay across 15 days, 84%.

Again, each time we extended outward to 15 days, eBay did better — but is a buyer looking for a grouping of different issues willing to compete over a period of weeks for the chance to deal with multiple dealers using different grading systems? Probably not, meaning that, in the convenience area, a static retail site with a healthy stock may be a better answer on all but those titles that are so common on eBay (*Legends of the Dark Knight, D.P. 7*) that onesie-twosie purchasing isn't necessary. That's where eBay begins to compete on cost.

Strategies for shopping eBay

This shopping trip also yielded a few tips:

• **You're not seeing everything eBay has when you search.** A flat search for an item that's successful enough tends *not* to be followed by a listing of everything that's available in the eBay Stores. Whether or not eBay Store items show up in a search appears to depend on the service level that the eBay Store owner os operating at.

Volume of matches seems to matter, too. To see eBay Stores items on something like *Dark*

Knight (with its many ongoing auctions), we had to scroll to the bottom and click to see the store inventory. It's as if the search engine was thinking, "Gadfrey, man, isn't that enough?"

• **Out-think the search engine.** As suggested above, when searching something like *Batman: Legends of the Dark Knight*, go for the keyword string *Batman Legend Knight*. Searching "Legend" will catch auctions spelled "Legends," but not the other way around. And, since we know Batman also appeared in a comic book called *Legends*, "Knight" weeds those listings out.

And when you know nobody knows how to spell something online, you may just have to keep at it. Googling for ***Comics Buyer's Guide*** finds a different faction for every possible combo of pluralization and apostrophe. No wonder most people just use "CBG!"

• **Start your search within the comics category.** The "Browse Category: Comics" page is my home page, and you wouldn't believe the time it saves. An unrestricted search on, say, "Superman" gets you remaindered videotapes, trading cards, and collectible loofas. Comics have had licensed products for so long that any cattle-call may only turn up a fraction of auctions that are actually for comic books. (There's still a problem of licensed products being misfiled in the comics category — and eBay has long insisted for some reason that comics-related posters belong in our category, when there's a perfectly good general "Posters" category going to waste.)

It is true that you will miss the misfiled items, where someone takes an issue of *Patsy Walker* and sticks it out in "Magazines, General" somewhere. But, if your search comes up dry enough, eBay will automatically do a cross-check and suggest items with matching names in those other categories. Those dealers are least likely to be sophisticated in the ways of comics, but there's also a lot less competition for their lots.

• **Keep your *Standard Catalog* handy.** The auction histories on CGC comics in the *Catalog* go back much further than any online auction history search — and, while anyone just looking at eBay may be clueless as to what's been paid for *Two-Gun Kid* #38 in CGC 8.5 (VF+), you'll know only one has ever been sold online — for $56. The ***CBG Checklist and Price Guide*** also includes CGC grids, and the mag you're holding tracks 9.4 and 9.9 copies. And, for unslabbed comics, the ***Catalog***'s circulation figures can be helpful in evaluating an auctioner's claims that something was printed in limited supply.

• **Be patient.** If you're looking for a range of issues, as we were here, it doesn't hurt to make your own grid showing what issues are offered in what auctions before placing a bid. There's usually some optimal combination of auctions that results in winning the comics you want with the fewest extras you don't. (Bear in mind that every extra requirement you have — simple things like not paying too much, getting a lousy condition book, or not dealing with an auctioner who wants more to ship the book than the artist earned drawing it — makes the mission a little harder.)

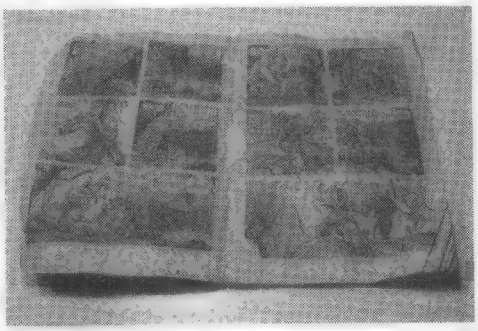
Well, there it is: The first eBay comics audit. Certainly, a different mix of titles on a different day might yield different results. It'd also be interesting to see, say, what was available within a given run at a single convention. We'd love, for example, for one of you intrepid collectors who attends a lot of conventions to report to us, comparatively, how San Diego, Chicago, and other cons compare on the supply of specific titles, issue by issue. It'd be an arduous task, so start small — but the results would surely interest ***CBG*** readers.

Just don't try to do San Diego without a base camp and plenty of oxygen...

True tales of eBay shopping

Just because you see the photo icon on eBay, there's still a great range dealers can hit between being helpful and unhelpful. We found two extremes in the ***Turok*** auctions alone. One auction was for a bunch of *Turok* issues in which the dealer didn't list any of the issue numbers. But there was still a pic of the lot, right?

Well, what you see at right is it. Just the bottom half of the comics! Maybe the dealer dropped the digital camera...



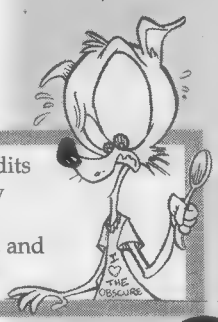
At the other extreme, a dealer posted big images showing nearly every page of his *Turok*, left, which he said "was kept from damage."

We fell over ourselves laughing as each successive pic showed the ish to be rattier than the one before! But, then, at least we got to see it!

What are your own experiences with comics on eBay?

Got any tips for other collectors?

Share them with us at *ohso@krause.com!*



JOHN JACKSON MILLER writes comics, edits books and magazines about them, and spends way too much of the remaining time on eBay.

Tell him about your finds at **ohso@krause.com**, and check out his website at **www.farawaypress.com**!

The Captain presents ...

Hal and Kyle: Green with envy

by **ANDREW SMITH**

Kyle Rayner brought Hal Jordan back to sanity — not the only time — in* Green Lantern *#0.

***Bruce Bender** of Houston, TX, has strong words about **Green Lantern: Rebirth**:*

I'd like to add my thoughts on bringing back Hal Jordan as Green Lantern.

It seems to me that DC kowtowed to a very vocal minority that wanted Hal back, no matter what. This minority didn't want to accept Kyle for any reason, because he replaced the only GL they would accept.

When DC created the Silver Age versions of Flash, GL, Hawkman, and The Atom, it was more concerned with telling good stories than who was wearing the outfit. That's what Hal's fans should have looked at instead of screaming that Kyle was not worthy to be GL.

Ron Marz wrote excellent stories about Kyle growing into the role of Green Lantern, including stories where he brought Hal back to sanity, including *Green Lantern* #0 (Oct 94). Further, *Green Lantern* #90 (third series, Jan 98) is a hard-hitting story about alcoholism that is just as good a story as the drug story in *Green Lantern* #85-86 (second series, Sep-Nov 71), and I complimented Marz on his story when he was online one night.

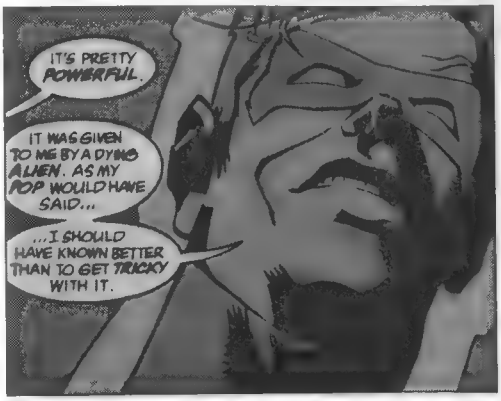
I have noticed that nobody has looked at *why* Hal wound up destroying the GL Corps. DC had to do *Zero Hour*, because it had allowed the retcon of the Silver Age Hawkman and Hawkwoman in *Hawkworld*, so it had to reboot the DC universe again. (If the tagline for *Crisis* was "Worlds will live, worlds will die ... and nothing will ever be the same," my personal tagline for *Zero Hour* was "The DC universe will never be the same again ... again") I think it needed a big name for a scapegoat (after all, who would believe that Hank Hall could be a major threat?) and, since it didn't want to use Superman, Batman (because the two of them been through big storylines), Flash, or Wonder Woman, I think it offered up Hal as a scapegoat, because he had been screwed up by *Emerald Dawn*.

I like the scenario you came up with, with the parallels to King Arthur, but another good one would have been having Hal retire after Coast City was destroyed, with The Guardians choosing Kyle as his successor with Hal as his instructor. This would have had Hal retire a hero and given Kyle a chance with Hal's fans.

I'd also like to comment about the way Hal's coming back. Why cancel a long-running series, just to start a new *Green Lantern* comic? In this case, DC is falling into the Marvel attitude of "Let's have a new #1 comic of a long-running series," which Marvel is still doing with *Avengers*. (What is really galling about this is that *Avengers* just was given its original numbering with #500, only to be canceled three issues later and replaced by *New Avengers*.)

It would have been better to bring back Hal in *Green Lantern* #182-187 — then, help Kyle finish off the people who sent Major Force after him (probably The Quorum) after that. Launching a fourth *Green Lantern* series doesn't do longtime comics readers a service, and I may not buy it.

Finally, in *Superman: The Man of Steel Annual* #4, which told Superman's first meetings with Batman, Green Lantern, Flash, Aquaman, Martian Manhunter, and The Justice League, Hal was still acting as if *Emerald Dawn* was still valid.


IT'S PRETTY POWERFUL.
IT WAS GIVEN TO ME BY A DYING ALIEN. AS MY POP WOULD HAVE SAID...
...I SHOULD HAVE KNOWN BETTER THAN TO GET TRICKY WITH IT.

***Hal Jordan acted as if the "Emerald Dawn" storyline was still valid in* Superman: The Man of Steel Annual #4.**

WHERE WILL YOU PUT IT DOWN?
BEACH SEEMS AS GOOD A PLACE AS ANY.
THANKS FOR SLOWING IT, BY THE WAY.
WITHOUT YOUR HELP, COAST CITY... A GOOD CHUNK OF THE WEST COAST...
...WOULD HAVE BEEN OBLITERATED.
NO. THIS WAS OBVIOUSLY IMPORTANT TO YOU. THERE'S NO WAY YOU WOULD HAVE LET COAST CITY BE DESTROYED.

***The Captain** replies:*

So let me guess, Brian: You're a Kyle Rayner fan?

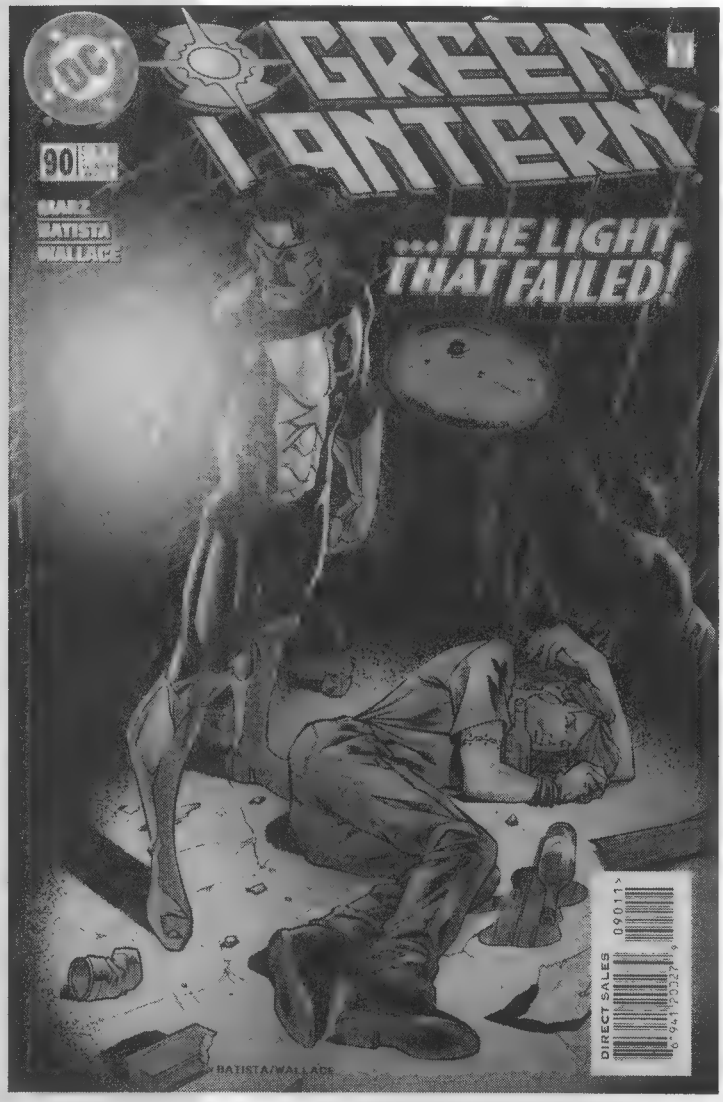
But, believe it or not, you and Hal Jordan fans are in the same boat. This "vocal minority" you refer to was upset in 1994 because "their" Green Lantern was replaced by a character they didn't like as much. Doesn't that describe the complaints of Kyle Rayner fans in 2004?

And it is that direct parallel that gives me sympathy for Rayner fans. That's why I've said over and over again that I don't want to see an "Emerald Twilight" pulled on Rayner. Not only would it be a disservice to the character (and his fans), but it would also cripple the relaunch of *Green Lantern* — just as did "Emerald Twilight" in 1994.

You see, I maintain that, no matter *how* many good stories were done with Rayner — and you pointed out some of them — he just had too much baggage. The circumstances of his inception alienated too many potential readers for the character to succeed. He had too much to prove to older fans and too much bitterness to overcome, in a field in which 10,000 readers can mean the difference between success and cancellation. That's yet another reason, the biggest of the many I've cited over the years, that "Emerald Twilight" was a mistake: It was self-defeating in its efforts to revitalize the Green Lantern franchise.

***Hal went more than a little wonky in* Green Lantern #0.**

Which leads me to why I take issue with your comparison of



Green Lantern #90 showed one example of a strong Kyle Rayner GL story, though the character has always had an uphill battle to be accepted by GL fans.

"Emerald Twilight" to the Silver Age revamps. When Julius Schwartz instituted the new Flash, Green Lantern, Hawkman, and Atom in the late '50s and early '60s, he did, indeed, replace older characters of the same name with new ones. But Schwartz was too savvy to savage the older characters in doing so. If he had destroyed them, even *without* the Internet, he'd have received an earful from Golden Age fans — and it might have crippled the Silver Age re-launches.

Instead, Schwartz heard the grumblings of older readers and immediately silenced them by showing Jay Garrick hale and hearty in *Flash* #123 (Sep 61) and The JSA in *Flash* #137 (Jun 63). And, even later, Barry Allen was put out to pasture to make room for Wally West — but the older Flash was allowed to die heroically, which gave the new Scarlet Speedster a sympathetic push. As opposed to "Emerald Twilight," where the opposite occurred — and virtually guaranteed that Rayner had an uphill struggle for fan acceptance.

Which is why it's vital that *Green Lantern: Rebirth* be very, very careful in how it achieves this transition. It must tread carefully to avoid arousing the wrath of fans of Rayner, John Stewart (now a TV star), and Guy Gardner.

Moreover, the restoration of Jordan is a prickly prospect all by its lonesome. Regardless of my disdain for "Emerald Twilight," those events have to be dealt with. I can't overlook murder and I don't want Jordan back in the uniform, unless he is somehow — plausibly — exonerated. And that's no easy task.

Fortunately, in the two issues of *Rebirth* released (as of this writing), writer Geoff Johns seems to be carefully picking his way through this emotional and moral minefield. In fact, he may even be touching on a pet theory of this column: that the Oan energy *itself* causes madness. That doesn't let Jordan completely off the hook, but it's a start. And, judging from the sales, this approach seems to be hitting a lot of people just right.

Speaking of which, that brings up another point: I completely agree with you about how annoying it is to see new first issues popping up all the time. On the other hand, I've long since resigned myself to it.

Publishing is a business. And *Green Lantern* was selling around 30,000 copies a month with its last issue (#181), whereas *Green Lantern: Rebirth* #1 started at around 94,000. That's three times the profit for DC over a potential *Green Lantern* #182, and a quick marketing handle — which means that DC is going to do it whether we like it or not. And, since three times as many of us are buying it, an argument could be made that the publishers are simply giving us what we want — *regardless* of what we say.

Finally, given the marginal numbers for Rayner's title … well, that to me is the obvious reason for *Green Lantern: Rebirth*, not the howling of "a vocal minority." Just as poor sales provided the reason for "Emerald Twilight." If all the Kyle Rayner fans writing to me these days had just bought the book, there would be no talk of *Rebirth*. In the end, we have no one to blame but ourselves.

The only question for me is whether the new *Green Lantern* series — no matter *who's* in the uniform — can maintain high sales. To do that, it has to be oath-takin', ring-slingin', battery-chargin' good. And, whether you're a Rayner fan or a Jordan fan, you have to have your fingers crossed for that pleasant prospect.

Daniel McMasters of Sacramento, Calif., writes:

I was disappointed to see in the current issue of ***CBG*** that you didn't comment on the end of the *X-Statix* series from Marvel. I don't read the Marvel website, so maybe this was covered in one of its chat rooms. But I'm wondering if Peter Milligan and Mike Allred walked away because of the Princess Diana cave-in to British opinion, if they simply had told all the tales they wanted to tell, or if Allred's desire to illustrate the *Book of Mormon* meant the end of a great run on a great, if controversial, book. Or was it low sales? Hard to believe, but you never know.

***The Captain** replies:*

I didn't comment on the end of *X-Statix*, Daniel, because its cancellation was part of the "X-Men: Reload" affair. *X-Statix* was one of many X-books canceled in "Reload," in order to make room for a whole raft of new X-books. And it's my policy not to comment on books that are simply being re-launched; I don't see any point in analyzing *Captain America*, *Iron Man*, and *Avengers* in *CCC*, if they're simply going to be replaced by series called *Captain America*, *Iron Man*, and *New Avengers*.

To be honest, that's not quite what happened with *X-Statix*. However, it was an X-book with stable but not terribly good numbers, which Marvel replaced with another X-book it hoped would have better numbers. I really can't add much to that.

Further, I reacted to "Reload" with the eyes-glazed-over cynicism born of 40 years of mega-hype from publishers. Maybe that's not fair — but U-Decide, true believer, whether we shouldn't take such announcements with truckloads of salt.

But, in retrospect, that's probably not very fair to *X-Statix*. It really wasn't an X-book — or even a super-hero book. It was Milligan's saucy, savvy skewering of our celebrity-mad culture, and in that it was rare. The cynicism and mayhem of *X-Statix* might have been out of place in other, more mainstream super-hero books, but it fit Milligan's subject matter. And I enjoyed it tremendously.

X-Statix was also representative of one of my hobbyhorses, in that I feel that comic books (and even super-hero comic books) can be used to tell *any* sort of tale. And so it was with *X-Statix*, which was cultural satire in spandex drag.

Other final issues:

Title: *Emma Frost* #18 (Marvel Comics)
Creative Team: Karl Bollers (writer), Carlo Pagulayan (artist)
Estimated Sales: 26,349 (#16)
The Autopsy: This title shot itself in the foot from the get-go. For its first six issues, it presented "good girl" art of the barely-dressed, adult Emma on the cover (by Greg Horn), whereas the content was a more subdued coming-of-age story of the teen Emma. Presumably, the former was aimed at adolescent boys and the latter at adolescent girls. This is called "bait and switch" and is almost guaranteed to alienate everyone.

Audiences chilled to Marvel's* Emma Frost, *yanked with #18. Perhaps the marketing tactics froze out the target demographic.

By the second story arc, the covers became more representative of the interiors, and the title retroactively became an all-ages Marvel Age book (with attendant digest sales that may have extended its life). I

IT FELT STRANGE THEN, AND IT FEELS EVEN STRANGER NOW.
I REMEMBER SEEING US DOWN HERE, TALKING LIKE WE ARE, THEN JUST BEFORE I VANISHED AGAIN I SAID...

DC stopped dialing H-E-R-O with issue #21. Readers didn't stick with the device-ridden plot.

enjoyed it, though I'm not the target market, and would have recommended it to young girls. But, perhaps due to its rocky launch, the ever-elusive adolescent female market remained unresponsive.

Cause of Death: I'd guess the marketing was offending the very market it was seeking.

Title: H-E-R-O #22 (DC Comics)
Creative Team: Will Pfeifer (writer), Dale Eaglesham (artist)
Estimated Sales: 13,912 (#21)
The Autopsy: I loved this book from its inception, when it was telling stories about what ordinary people would do with the "Dial 'H' for Hero" device, which allows the bearer to temporarily have a variety of super-abilities. (Hint: Most would be having too much fun to fight crime.) Later issues weren't quite as light-hearted, with one of the "heroes" becoming a psychotic killer who spent his time tracking down previous H-dial users and murdering them, while being pursued by a disgraced Robby Reed, the first user (from '60s *House of Mystery* comics). These stories were brutal enough to make even this veteran blanch, but the quality never faltered.

Unfortunately, sales were equally brutal. But, believe me, I will be watching to see what Pfeifer and Eaglesham do next.

Cause of Death: There could be a lot of reasons: no regular headliner, an esoteric premise, an anthology format. Any one could have killed this book, and it had all three.

Title: Monolith #12 (DC)
Creative Team: Jimmy Palmiotti and Justin Gray (writers), Phil Winslade (artist)
Estimated Sales: 9,303 (#9)
The Autopsy: This book had a fascinating fantasy element (a golem), an interesting backstory (the golem's adventures in the 1920s were interspersed with modern tales), two likable female leads (one of whom was learning about responsibility in a subtextual coming-of-age story), and striking art. But, brother, just look at those numbers.

Cause of Death: Beats me. This was a good series. Maybe no one had any money left after all the Super-, Bat-, Spider-, and X-books.

Title: Nyx #7 (Marvel)
Creative Team: Joe Quesada (writer), Robert Taranishi (artist)
Estimated Sales: 35,749 (#5)
The Autopsy: Five issues in 13 months. Does anybody remember what's happening in this book?

Obviously, there were problems getting this title out. The numbers were above Marvel's usual cancellation cut, but let me say this again: five issues in 13 months. It's hard to build a fan base that way (the book dropped 20,000 readers from its first issue) and even harder to make a profit on a "monthly" series that comes out less often than a bi-monthly. God only knows when the seventh issue will actually appear, assuming it does.

Nyx did manage to launch a female Wolverine character named X-23, who has already moved to *Uncanny X-Men* and has a mini-series in the works. Maybe Marvel just decided the title had already served its pur-

pose with Wolverette and relieved Editor in Chief Quesada of what was obviously a time crunch.

Cause of Death: Did I mention five issues in 13 months?

Title: Thor: Son of Asgard #12 (Marvel)
Creative Team: Akira Yoshida (writer), Greg Tocchini (artist)
Estimated Sales: 18,368 (#9)
The Autopsy: Well, those numbers speak for themselves. Parent title *Thor* was selling twice that much, and it's been canceled, too.

Which is a shame. The old Stan Lee-Jack Kirby "Tales of Asgard" were actually much, much better stories of The Thunderer's youth, but *Son of Asgard* was charming enough to keep me coming back each month. It just didn't have the gee-whiz factor you'd expect in stories about gods; it was essentially stories from Valhalla Middle School with swordfighting class instead of algebra.

Side note: Thor is now included in Marvel's *Book of the Dead* (despite an ambiguous ending in his own title).

Cause of Death: Solid but not spectacular enough. Where's the bang for my three bucks?

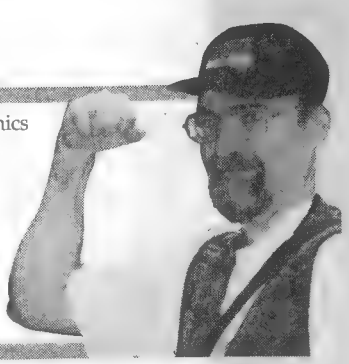
The analyses expressed in Canceled Comics Cavalcade are just opinions, and The Captain welcomes comments both pro and con in response at *capncomics@aol.com.*

Although Odin's blood runs through my veins, my father treats me as he would any other warrior of Asgard. I receive no special favors, Brunnhilda.
To earn the right to receive an enchanted weapon, one must first prove himself in the All-Father's eyes.

Thor: Son of Asgard could've used a sales transfusion. As it is, lackadaisical sales sent this series to comicdom Valhalla, as it ends with #12.

Five issues in 13 months for the "monthly" series* Nyx *did in the title, despite good sales numbers. It wraps with #7.

Author of the syndicated comics column "Captain Comics", **ANDREW SMITH** has written more than 200 *CBG* columns. Check out his message board at **www.captaincomics.us**, or send your questions to him at **capncomics@aol.com**!



COMICS IN YOUR FUTURE

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime.

ON SALE IN FEBRUARY 2005

3 Boys Productions
Students of the Unusual #4, $3.50

88 Mph Studios
Ghostbusters #1 , $3.99

A.D. Vision
First King Adventure Manga Vol. 2 TP, $9.99
Gadirok Manga Vol. 2 TP, $9.99
Gamerz Heaven Manga Vol. 2 TP, $9.99
Gate Manga Vol. 1 TP, $9.99
Gunparade March Manga Vol. 3 TP, $9.99

AAA Milwaukee Publishing Co
Arsenic Lullaby #20, $2.85

Abiogenesis Press
Strangehaven #17 , $2.95

Abstract Studios
Strangers In Paradise #72, $2.95

AC Comics
Best of the West #49, $6.95
Femforce #131, $6.95
Men of Mystery #53, $6.95

Aces & Eights Publishing
Last Minute #5, $3.00

Adhouse Books
Project: Superior SC, $19.95

Aeon
Bugtown #3 , $2.95

Afterburn Comics
Blood & Roses Over Sized Convention Sketchbook, $12.95
Blood & Roses Vol. 1 TP , $12.95
Parts Unknown Convention Sketchbook, $10.00

Ait/Planetlar
Scurvy Dogs: Rags To Riches TP, $12.95

Alternative Comics
Krachmacher GN, $6.50
Strange Day One-Shot, $3.95

Anarchy Studios/Harris Comics
Vampirella Comics Magazine #8, (two covers $9.95)
Vampirella/Witchblade: Feast of the Cannibal Dolls #1, $2.99 (spec. eds. $9.95)

Anime Works Publications
Pilgrim Jager Vol. 2 GN , $9.99

Antarctic Press
AP How To Draw Manga: Next Generation #2, $4.95
AP How To Draw Manga: Toning Techniques Vol. 1 TP, $19.95 (CD ed $24.95)
Gold Digger #61, $2.99
Gold Digger Adventures Stand-Alone Special #1, $2.99
Heaven Sent #8, $2.99
Heaven Sent Pkt Manga Vol. 1 TP, $9.99
I Hunt Monsters Vol. 2 #2, $2.99
Mangazine Vol. 3 #63, $9.99
NHS Pkt Manga Vol. 5 TP, $9.99
Ninja High School #125, $2.99
Panzer: 1946 #5, $5.95

APC
Chase Vol. 1 TP, $9.95
Comicana #2, $3.50

Ape Entertainment
A Different Page GN, $9.95

Arcade Comics
Youngblood: Bloodsport Dossier #1, $3.99 (spec. ed. $9.99; signed $14.99)
Youngblood: Genesis Vol. 1 TP, $12.99

Arcana Studio
100 Girls #4, $2.95
Kade Vol. 1 TP, $9.95
Starkweather #4, $2.95

Aspen Mlt Inc
Soulfire #6, $2.99

Atomic Diner
Freakshow #4, $2.99

Avatar Press
Alan Moore's Hypothetical Lizard #3 , (two covers $3.50)
Brian Pulido's Medieval Lady Death #1, (two covers $3.99; spec. ed. $9.99)
Brian Pulido's Unholy #3, (three covers $3.50; spec. ed. $9.99)
Frank Miller's Robocop: Officer Lewis #7 , $5.99
Garth Ennis' 303 #5 , (two covers $3.99)
Joe Lansdale's By Bizarre Hands - Connecting Cvr #5 , $5.99

Archie

Betty & Veronica Spectacular gets a cover makeover with #69, scheduled to ship Feb. 23.

February 2
Betty & Veronica #206, $2.19
Betty & Veronica Digest #154, $2.39
Jughead's Double-Digest #110, $3.59
Sabrina Vol. 2 #64, $2.19

February 9
Archie Digest #214, $2.39
Jughead #163, $2.19

February 16
Archie & Friends #89, $2.19
Betty & Veronica Double-Digest #131, $3.59

February 23
***Betty & Veronica Spectacular* #69, $2.19**
Laugh Digest #200, $2.39
Sonic The Hedgehog #146, $2.19

DARK HORSE COMICS

The last member of a line of royal dragons is hunted by wizards in ***Dragon Prince* #1**, scheduled to ship Feb. 16.

February 2
BMW Films The Hire #4 , $2.99
Manga Darkchylde #1 , $2.99
Samurai: Heaven & Earth #3 , $2.99
Star Wars: Empire #30, $2.99
Trigun Maximum: TP Bottom of the Dark Vol. 4, $9.95

February 9
Blade of the Immortal #98, $2.99
Damn Nation #1 , $2.99
Marge's Little Lulu TP Vol. 2, $9.95
Samurai Executioner TP Vol. 4, $9.95
Trigun Anime Manga "Wolfwood" One-Shot , $0.25

February 16
Conan #13, $2.99
***Dragon Prince* #1 , $2.99**
Ring TP Vol. 0, $12.95
Star Wars: Obsession #4 , $2.99

February 23
B.P.R.D.: The Dead #4 , $2.99
Concrete: The Human Dilemma #3 , $3.50
Goon: Heaps of Ruination TP Vol. 3, $12.95
Incredibles #4 , $2.99
Jingle Belle #4 , $2.99
Pete Von Sholly's Morbid TP Vol. 2, $14.95
Star Wars: Clone Wars Adventures TP Vol. 3, $6.95
Star Wars: Republic #74, $2.99
Trigun Anime Manga: Wolfwood TP Vol. 2, $14.95
Usagi Yojimbo #82, $2.99

Lady Death 10th Anniversary Edition #1, $5.99
Stargate SG-1: Daniels Song #1, (three covers $2.99; glow cover $19.99)
Warren Ellis: Stranger Kisses Leather Cvr Sgn #1, $29.99

Basement Comics/Amryl Entertainment
Budds Beauties & Beasts One Shot Sp Ed , $8.95
Heavy Metal: Live Vol. 6 Photo of Julie Strain Tour SC, (two covers $8.95)

Beckett Entertainment
Ballad of Sleeping Beauty #7, $1.99
Ruule: Kiss & Tell #8, $1.99

Big Pond Comics
Dandy and Company Anthrology #3, $3.95

Black Library
Bloodquest: Eye of Terror Trilogy TP, $9.99
Complete Tails From Ten Tailed Cat TP, $9.99
Warhammer Monthly #88, $3.50

Blake Project
Climate GN, $19.95

Blue King Studios
City of Heroes #10, $2.95

Bongo Comics
Bart Simpson Comics #22, $2.99
Simpson Comics Barn Burner TP, $14.95
Simpsons Comics #103, $2.99

Brass Ball Comics
Bubba Redneck Werewolf #7, $3.00

Broadsword Comics
Raven Hex Woman's Snug Top, $21.99
Tarot: Witch of the Black Rose #27, $2.95
Tarot: Witch of the Black Rose High Magick Giclee, $325.00

Catatomic Comics
Joshua Warrick: Werewolf For Hire One Shot, $3.00

Classics Illustrated Jr.
Classic Illus. Jr. #504 - The Pied Piper, $3.99

Claypool Comics
Deadbeats #70, $2.50
Elvira #142, $2.50

Clib's Boy Comics
True Story Swear To God #13, $2.95

Codedeco Inc
Jonas: Tales of An Ironstar #4, $3.95

Comicsone.Com
Dark Edge Vol. 3 TP, $9.95
High School Girls Vol. 4 TP, $9.95
Imperfect Hero Vol. 2 TP, $9.95
Iron Wok: Jan GN #12, $9.95
Tori Koro Vol. 2 TP, $9.95

Committed Comics
Platypus Rex #2 , $3.95

CPM Manga
Duck Prince Book 4 GN, $9.99
Full House Book 4 GN, $9.99
Masca Vol. 1 GN, $9.99
World of Narue Book 4 GN, $9.99
Yongbi: The Invincible Book 4 GN , $9.99
Zzim Vol. 1 GN, $9.99

Writer Grant Morrison and artist J.H. Williams introduce a new super-team to the DC universe in *Seven Soldiers* #0, scheduled to ship Feb. 23.

February 2
Bizarro World HC, $29.95
Books of Magick: Life During Wartime Book 1 TP, $9.95
Deadshot #3 , $2.95
Detective Comics #803, $2.95
Elfquest: The Grand Quest Vol. 7 TP, $9.95
Firestorm #10, $2.50
Intimates #4, $2.95
John Constantine - Hellblazer Special: Papa Midnite #1 , $2.95
Justice League Elite #8 , $2.50
Justice League Unlimited #6, $2.25
Looney Tunes #123, $2.25
Mad Magazine #451, $3.50
Maxx Book Four TP, $17.95
Question #4 , $2.95
Rogue Trooper: The Future War TP, $14.95
Superman: Strength #2 , $5.95
Swamp Thing #12, $2.95
Swan Vol. 2, $9.95
Toe Tags Featuring George Romero #5, $2.95
Tom Strong Book Three TP, $17.95
Twilight Experiment #1 , $2.95
Wild Girl #4 , $2.95
Y: The Last Man #31, $2.95

February 9
100 Bullets #58, $2.50
Action Comics #824, $2.50
Angeltown #4 , $2.95
Aquaman #27, $2.50
Batman Strikes! #6, $2.25
Batman: Legends of the Dark Knight #188, $2.50
Batman: The Man Who Laughed, $6.95
Bloodhound #8, $2.95
Breach #2, $2.50
Fables #34, $2.50
Flash: Ignition TP, $14.95
Gotham Central #28, $2.50
Green Arrow #47, $2.50
It's A Bird... SC, $17.95
JLA #111, $2.25
JSA #70, $2.50
Lucifer Vol. 7: Exodus TP, $14.95
Mad XL #32, $4.99
Majestic #2, $2.95
Musashi #9 Vol. 2, $9.95
Nightwing #103, $2.25
Promethea #32, $3.95 (spec. ed. $49.95)
Sanctum TP, $19.95
Scooby-Doo #93, $2.25
Skizz TP, $14.95
Superman/Batman: Supergirl HC, $19.95
Vimanarama! #1 , $2.95

February 16
Adventures of Superman #637, $2.50
All Star Archives Vol. 11 HC, $49.95
Authority: Revolution #5 , $2.95
Batman: Gotham Knights #62, $2.50
Batman: War Games Act One TP, $14.95
Birds of Prey #79, $2.50
Books of Magick: Life During Wartime #8, $2.50
Catwoman #40, $2.50
Devlin Waugh: Red Tide TP, $19.95
Ex Machina #8, $2.95
Hawkman #37, $2.50
Human Target #19, $2.95
JLA Classified #4, $2.95
Legend #1 , $5.95
Lucifer #59, $2.50
Manhunter #7, $2.50
Ocean #4 , $2.95
Powerpuff Girls #59, $2.25
Robin #135, $2.25
Son of the Gun Vol. 2: Saint TP, $17.95
Space Ghost #4 , $2.95
Teen Titans #21, $2.50
Tenjho Tenge Vol. 1, $9.95
Terra Obscura Vol. 2 #6 , $2.95
Tom Strong #31, $2.95
Trigger #3, $2.95
Wonder Woman #213, $2.25

February 23
1000 Faces Vol. 1 TP, $14.95
Adam Strange #6 , $2.95
Batgirl #61, $2.50
Batman #637, $2.25
Cartoon Network Block Party #6, $2.25
Catwoman: When In Rome #5 , $3.50
Doom Patrol #9, $2.50
Elric: Making of A Sorcerer #3 , $5.95
Flash #219, $2.25
Gals! Vol. 1 TP, $9.95
Green Lantern: Rebirth #5 , $2.95
Hellblazer #205, $2.75
JSA: Vol. 6 Prince of Darkness TP, $19.95
Legion of Super-Heroes #3, $2.95
Losers #21, $2.95
Nightwing #104, $2.25
Outsiders #21, $2.50
Razor's Edge: Warblade #5, $2.95
Richard Dragon #10, $2.50
Scooby-Doo Vol. 3: All Wraapped Up TP, $6.95
Scooby-Doo Vol. 4: The Big Squeeze TP, $6.95
Seven Soldiers #0, $2.95
Sleeper Season Two #9 , $2.95
Solo #3, $4.95
Superman #214, $2.50
Teen Titans Go! #16, $2.25
Witching #9, $2.95

Damage!
Ashes #1 , $4.50

Del Rey Manga
Negima Vol. 4 GN, $10.95
Othello Vol. 2 GN, $10.95
Tsubasa Vol. 4 GN, $10.95
Wallflower Vol. 2 GN, $10.95
Xxxholic Vol. 4 GN, $10.95

Destination Entertainment
Official Transformers Collectors Club Magazine #1, $7.99
Transformers Universe #1 Director's Cut, $9.99

Devil's Due
Army of Darkness: Shop Til You Drop Dead #3, $2.99
Breakdown #4, $2.95
Darkstalkers #4, (three covers $2.95)
Defex #4, $2.95
G.I. Joe #39, $2.95
G.I. Joe Master & Apprentice Vol. II #1, (two covers $2.95)
G.I. Joe Vol. 6 Players & Pawns TP, $12.95
G.I. Joe: Reloaded #12, $2.95
Infantry #3, $2.95
Mu #3, (two covers $2.95)
Penguin Bros. Vol. 1 TP, $10.95
Street Fighter #14, (three covers $2.95)

Digital Manga Distribution
Worst Vol. 3 GN , $12.95

Dork Storm Press
Nodwick #27 , $2.99

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Or Else #2, $3.95

Dreamwave
Pat Lee's Transformers/GI Joe #5, $2.99
Transformers Energon #32, $2.99

COMICS IN YOUR FUTURE

Transformers Energon: More Than Meets Eye #1 , $4.99
Transformers Generation One Vol. 3 #14, $2.99
Transformers Generation One Vol. 3 TP, $17.95
Transformers Micromasters Vol. 1 TP, $11.99
Transformers War Within Vol. 3 #6, $2.99
Warlands: Vol. 4 Malagen's Campaign #2, $2.99

Eidolon Entertainment
Underlords #2, $2.95

Eigomanga
Sakura Pak Vol. 3 GN, $9.99

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Stray Bullets Vol. 1: Innocence of Nihilism 10th Ann. TP, $19.95

Fantagraphics Books
Alraune #8, $4.95
Any Similarity Persons Living Dead Purely Coincidental HC, $24.95
Artbabe Presents La Perdida #5 , $5.95
Clouds Above GN, $16.95
Comics Journal #266, $9.95
Comics Journal 2005 Special, $22.95
Deadpan #2, $5.95
Dildo #8, $3.95
Fun With Buddy & Lisa HC, $30.00
Here Comes The Lovejoys In Color, $4.95
Housewives At Play #13, $4.95
Sex Warrior Isane XXX #3, $3.95

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Full Cirkle #2 , (two covers $3.50)

Funcore Co
Machine Underworld #0, $2.99

Gemstone Publishing
Donald Duck and Friends #325, $2.95
Mickey Mouse Adventures Vol. 2 TP, $7.95
Mickey Mouse and Friends #274, $2.95
Uncle Scrooge #339, $6.95
Walt Disney's Comics & Stories #654, $6.95

Gen: Eric Publishing
Lackluster World #2, $3.95

Gigantic Graphic Novels
Teenagers From Mars TP, $19.95

Girl Twirl Comics
Jane's World Vol. 3 TP, $15.95

Grizzly Books & Comics
Jerk The Rabbit #1, $2.95

Hard Left Press
Fragment #1, $5.00

Heavy Metal Magazine
Heavy Metal May 2005, $5.99
Labyrinth: Tarot HC, $24.95 (signed $39.95)

Heroic Publishing Inc
Alter Ego GN, $17.95
Flare #4, $2.99

High Impact Comics
Electric Images #2 , ($6.95, spec. ed. $19.95)
Wicked Comix #1 , ($5.95, spec. ed. $19.95)

HK Comics
Crouching Tiger, Hidden Dragon Vol. 10 GN, $13.95

Ibooks
Penguins On Ice GN, $12.95
Stan Lee's Alexa GN, $6.95

IDW Publishing
30 Days of Bloodsuckers Tales #5, $3.99
30 Days of Night HC, $35.00
Bigfoot #1 , $3.99
CSI Miami TP, $19.99
CSI: Secret Identity #1 , $3.99
CVO: Covert Vampiric Operations Rogue State #4 , $3.99
Desperadoes: Banners of Gold #3 , $3.99
Eric Red's Containment #2 , $3.99
Grimjack: Killer Instinct #2 , $3.99
Hell House Vol. 2 TP, $6.49
Metal Gear Solid #6, $3.99
Olympus Heights TP, $19.99
Silent Hill: Paint It Black, $7.49
Swallow Book One, $16.99
Sword of Dracula TP, $14.99

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Battle of the Planets: Princess #5 , $2.99
Darkness #20, $2.99 (signed $19.99)
Darkness: Black Sails One Shot, $2.99
Hunter-Killer #1, (three covers $2.99)
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Top Cow 2005 Preview Book, $0.99
Witchblade #83, $2.99

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Cafe Occult Vol. 1 GN , $9.95
Nananana Vol. 1 GN, $9.99
Popo Can Vol. 1 GN, $9.99

Kenzer & Company
Fuzzy Knights Vol. 2 TP, $9.99
Knights of the Dinner Table #100, $7.99

Kingly Books
Dial & Other Stories TP, $12.99

Kitty Press
Level C Vol. 1 GN, $9.99

Knee Deep Press
Dont Eat The Electric Sheep #3, $3.95

Komikwerks Llc
Rockets & Robots Vol. 1 GN, $9.95

Last Gasp Inc
Pork, $2.50
Scarygirl GN, $15.95
Spots GN, $15.00
Zippy Nation of Pinheads, $5.95

Lawdog Comics
Territory 51 Vol. 1 TP, $12.95

Layne Morgan Media
Chickasaw Adventures #1, $2.99

Mecca Comics Group
Dick Ayers Story: Illustrated Autobiography Vol. 1 GN, $17.95

Mirage Studios
Tales of Teenage Mutant Ninja Turtles #8, $2.95
Teenage Mutant Ninja Turtles #20, $2.95

Moonstone
Kolchak: Tales of Night Stalker #5, $3.50
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Body By Taylor Girls & Other Musings TP, $18.95
Boneyard #17, $2.95
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Hardy Boys #4, $2.95
Hardy Boys Vol. 1 GN, $7.95
Nancy Drew Vol. 1 GN, $7.95
Sizzle #25, $4.95
Wake Vol. 6 & 7, $14.95

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Per Skin Par Soul, $2.95

Oddgod Press
Love Eats Brains GN, $11.95

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Little Star #1, $2.99
Love as a Foreign Language Vol. 2 GN, $6.95
Queen & Country Declassified Vol. 2 #2, $2.99
Scott Pilgrim Vol. 2 Vs The World GN, $14.95

Pantheon Books
Gemma Bovery GN, $19.95

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Captain Gravity and Power of the Vril #3, $2.95

Pure Imagination Publishing
Steve Ditko Reader Vol. 3 TP, $25.00

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Furrlough #146, $3.50
Genus #70, $3.50

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Faust: Love of Damned Act 13, $3.95

Rebellion
2000 AD #1424, $3.75
2000 AD #1425, $3.75
2000 AD #1426, $3.75
2000 AD #1427, $3.75
Judge Dredd Megazine #228, $11.99

Renaissance Press
Amelia Rules: Superheroes #5 , $3.25

Rosen Publishing Group
Rosen Library Graphic Novelists: Art Spiegelman, $23.95
Rosen Library Graphic Novelists: Bryan Talbot, $23.95
Rosen Library Graphic Novelists: Colleen Doran, $23.95
Rosen Library Graphic Novelists: Joe Sacco, $23.95
Rosen Library Graphic Novelists: Neil Gaiman, $23.95
Rosen Library Graphic Novelists: Will Eisner, $23.95

SAF Comics
Tex The Lonesome Rider GN, $15.95

Serve Man Press
Runners Bad Goods #5, $2.95

Seven Seas
Amazing Agent Luna Vol. 1 GN, $10.99
Blade For Barter Vol. 1 GN, $10.99
Last Hope Vol. 1 GN, $10.99
No Man's Land Vol. 1 GN, $10.99

Shanda Fantasy Arts
Albedo Anthropomorphics Vol. 5 #2, $4.99
Mudpie #1, $4.99

Shooting Star Comics

Image acquire a supernatural troubleshooter in ***The Atheist* #1,** written by Phil Hester with art by John McCrea.

February 2
Battle Hymn #3 , $2.95
Big Bang Presents: Ultiman Family #1, $3.50
Casefiles: Sam & Twitch #17 , $2.50
Expatriate #1, $2.95
Gift: Directors Cut #1, $3.99
Lullaby: Wisdom Seeker #1 , $2.95
Mora #1, $2.95
Walking Dead #17, $2.95
Wildguard: Vol. 1 Casting Call TP, $17.95

February 9
Amazing Joy Buzzards #3, $2.95
***Atheist* #1, $3.50**
Burglar Bill #3 , $2.95
Cholly & Flytrap #4 , $4.95
Detonator #4, $2.50
Gift #10, $2.99
Invincible #21, $2.95

February 16
Dawn: Three Tiers #5 , $2.95
Deity Vol. 1 Coll Ed, $7.95
Deity Vol. 2 Coll Ed, $7.95
Deity: Requiem One Shot, $6.95
Freedom Force #2 , $2.95
Kane, Vol. 5: The Untouchable Rico Costas & Other Stories TP, $13.95
Noble Causes #8, $3.50
Seventh Shrine #2 , $5.95
She-Dragon #1, $5.95
Ultra #7 , $2.95

February 23
A Distant Soil #38, $4.50
Freak Show HC, $12.95 (signed $24.95)
Lions, Tigers & Bears #2 , $2.95
PvP #15, $2.95
Savage Dragon #123, $2.95
Small Gods #7, $2.95
Spawn #143 , $2.50

MARVEL®

Frank Cho's long-awaited ***Shanna the She-Devil*** series finally begins Feb. 2 after moving from Marvel's MAX imprint to the Marvel Knights line.

FEBRUARY 2

Alpha Flight #12, $2.99
Black Panther #1, $2.99
Black Panther By Jack Kirby Vol. 1 TP, $19.99
Captain America & The Falcon #12, $2.99
Daredevil: Redemption #1 , $2.99
Exiles #59, $2.99
Hulk and Thing: Hard Knocks TP, $14.99
Jubilee #6 , $2.99
Marvel Age Runaways Vol. 3: The Good Die Young Digest TP, $7.99
Marvel Age Spider-Man Tales #1, $2.25
Marvel Age Spider-Man Team Up #5, $2.25
Marvel Team-Up #5, $2.25
***Shanna, The She-Devil* #1, $3.50**
Spider-Girl #83, $2.99
Supreme Power #15, $2.99
Ultimate Spider-Man #72, $2.25
Uncanny X-Men - The New Age Vol. 2 Cruelest Cut TP, $11.99
Uncanny X-Men #455, $2.25
X-Men Unlimited #7, $2.99
X-Men/Fantastic Four #3 , $3.50

FEBRUARY 9

Avengers: Earth's Mightiest Heroes #7 , $3.50
District X #10, $2.99
Doctor Spectrum #6 , $2.99
Fantastic Four: Foes #2 , $2.99
Gambit #7, $2.99
Incredible Hulk #78, $2.99
Marvel Age Fantastic Four Tales The Thing #1, $2.25
Marvel Age Fantastic Four Vol. 3: The Return Doctor Doom Digest TP, $5.99
Marvel Knights 4 #15, $2.99
Marvel Knights Spider-Man #11, $2.99
Marvel Weddings TP, $19.99
New Thunderbolts #5, $2.99
Punisher #17, $2.99
She-Hulk #12, $2.99
Spider-Man/Human Torch #2 , $2.99
Ultimate X-Men #56, $2.25
Ultimate X-Men Vol. 10: Cry Wolf TP, $8.99
Ultimate X-Men Vol. 4 HC, $29.99
Ultimates 2 #3, $2.99
Young Avengers #1, $2.99

FEBRUARY 16

Cable Deadpool #12, $2.99
Combat Zone: True Tales of GI's In Iraq #3 , $2.99
Daredevil #70, $2.99
Daredevil: Redemption #2 , $2.99
Essential Luke Cage Vol. 1 TP, $16.99
Invaders #7, $2.99
Livewires #1 , $2.99
New X-Men #10, $2.99
Runaways #1 , $2.99
Sabretooth: Open Season TP, $9.99
Spectacular Spider-Man #25, $2.25
Spider-Man: India #4 , $2.99
Stormbreaker: The Saga of Beta Ray Bill #2 , $2.99
Strange #4, $3.50
Uncanny X-Men #456, $2.25
Wolverine #25, $2.25
X-Men: Day of the Atom TP , $19.99

FEBRUARY 23

Amazing Spider-Man #517, $2.25
Arana Heart of the Spider #2, $2.99
Avengers: Earth's Mightiest Heroes #8 , $3.50
Black Widow #6 , $2.99
Captain America #4, $2.99
Excalibur #10, $2.99
Fantastic Four #523, $2.99
Fantastic Four Vol. 2 HC, $29.99
Kabuki #4, $2.99
Mystique #24, $2.99
New Avengers #4, $2.25
New Mutants: Back To School: TP, $16.99
Nightcrawler #6, $2.99
Powers #9, $2.95
Rogue #8, $2.99
Rogue Vol. 1: Going Rogue TP, $14.99
Ultimate Fantastic Four #16, $2.25
What If...? Vol. 1 TP, $19.99
X Force Shatterstar #1 , $2.99
X-23 #3 , $2.99
X-Men #167, $2.25
X-Men: Phoenix - Endsong #3 , $2.99
X-Men: The End Book 1: Dreamers and Demons TP, $14.99

Ihero Presents #1, $3.95
Shooting Star Comics Anthology #6, $4.95

SHREDDED PRESS ENTERTAINMENT

Fantasm: Quest For Floradawn #1 , $2.95

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15 Minutes #3, $3.95
A Bag of Anteaters #1, $2.95
Dr. Radium Vol. 3 TP, $11.95
Pirate Club #5, $2.95
Sugar Buzz Vol. 1: Your Ticket To Happiness TP, $12.95
Taboo Table SC, $10.95

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Olive Us Comic Book Greeting Card Birthday #1, $3.50

TETRAGRAMMATRON PRESS

Caveman Robot Gigantic Mega Annual 2004, $4.00

THE NORM.COM

Norm #7, $4.95

TITAN PUBLISHING

Modesty Blaise: Bad Suki TP, $16.95
Transformers Px HC GN: Dark Star, $24.95

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Al Yori Aoshi Vol. 8 GN , $9.99
Arm of Kannon Vol. 5 GN , $9.99
Bambi Cinemanga Vol. 1 GN, $7.99
Blade of Heaven Vol. 1 GN, $9.99
Boys Be... Vol. 3 GN , $9.99
B'TX Vol. 8 GN , $9.99
Chronicles of the Cursed Sword Vol. 11 GN , $9.99
Clamp School Paranormal Investigators Novel Vol. 3, $7.99
Crescent Moon Vol. 5 GN , $9.99
Cyborg 009 Vol. 10 GN , $9.99
Dead End Vol. 1 GN, $9.99
Dragon Hunter Vol. 11 GN , $9.99
Faeries' Landing Vol. 8 GN , $9.99
Girl Got Game Vol. 8 GN , $9.99
GTO Vol. 23 GN , $9.99
Hyper Police Vol. 2 GN , $9.99
Instant Teen: Just Add Nuts Vol. 3 GN, $9.99
Jing: King of Bandits - Twilight Tales Vol. 3 GN , $9.99
Kare Kano Vol. 14 GN , $9.99
Lilo & Stitch: TV Show Cinemanga Vol. 3 GN, $7.99
Love Or Money Vol. 2 GN , $9.99
Lupin III - World's Most Wanted Vol. 4 GN , $9.99
Mahoromatic: Automatic Maiden Vol. 5 GN , $9.99
Mouryou Kiden: Legend of the Nymphs Vol. 2 GN , $9.99
Neck and Neck Vol. 2 GN , $9.99
Pita-Ten Vol. 8 GN , $9.99
Planet Ladder Vol. 7 GN , $9.99
President Dad Vol. 2 GN , $9.99
Psychic Academy Vol. 7 GN , $9.99
Queen's Knight Vol. 3 GN , $9.99
Qwan Vol. 1 GN, $9.99
Saiyuki Vol. 7 GN , $9.99
Sgt. Frog Vol. 7 GN , $9.99
Slayers Novel Vol. 3 , $7.99
Snow Drop Vol. 8 GN , $9.99
Tarot Cafe Vol. 1 GN, $9.99
Threads of Time Vol. 4 GN , $9.99
Tokyo Babylon Vol. 6 GN , $9.99
Totally Spies Cinemanga Vol. 2 GN, $7.99
Warcraft: Vol. 1 GN , $9.99

TOP SHELF PRODUCTIONS

Owly Vol. 2: Just A Little Blue TP, $10.00

TRUE BELIEVER PRESS

66 Thousand Miles Per Hour #0 , $5.50

TWOMORROWS PUBLISHING

Art of George Tuska SC, $14.95

UNREDCOMICBOOKS

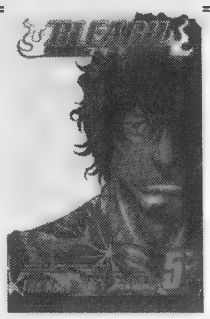
Remainder GN, $8.95

VIPER COMICS

Dead At 17 Revolution #4 , $2.95
Dead At 17 Rough Cut Vol. 2 TP, $4.95

VIZ

A new group of enemies, The Quincies, begin hunting Hollows in ***Bleach* Vol. 5**, scheduled to ship Feb. 2. The series is written and illustrated by Tite Kubo.



FEBRUARY 2

Animerica Feb 05 Volume 13 #2, $4.99
Basara TP Vol. 10, $9.99
Beet The Vandel Buster GN Vol. 3, $7.99
***Bleach TP Vol. 5*, $7.95**
Flowers And Bees TP Vol. 6, $9.99
Hikaru No Go TP Vol. 3, $7.95
Ranma 1/2 TP Vol. 29, $9.95
Rurouni Kenshin TP #11, $7.95
Shonen Jump Mar 2005 Vol. 3 #3, $4.99
Vagabond TP Vol. 19, $9.95
Yu Gi Oh: TP Duelist Vol. 1, $7.95
Yu Yu Hakusho TP Vol. 6, $7.95

FEBRUARY 23

Art of Porco Rosso, $34.99
Case Closed Vol. 4 GN, $9.95
Hot Gimmick Vol. 8 TP, $9.99

Not just another act ...

Help hobby, help ACTOR

ACTOR

by TONY ISABELLA

"There is a Brotherhood of Man,
A Benevolent Brotherhood of Man,
A noble tie that binds
All human hearts and minds
Into one Brotherhood of Man.
Your lifelong membership is free.
Keep a'givin' each brother all you can.
Oh, aren't you proud to be
In that fraternity,
The great big Brotherhood of Man?"
— Frank Loesser, "Brotherhood of Man"
from ***How to Succeed in Business Without Really Trying***

Several recent events have me thinking about that "Brotherhood of Man" as it might apply to the comics industry. The trigger was the Roy Thomas editorial in *Alter Ego* #42 (TwoMorrows, $5.95). A sizeable chunk of the November-dated issue was devoted to "Marvel's Forgotten 1960s Artists": Don Heck, Paul Reinman, and Werner Roth. Thomas wrote:

"Each of these artists contributed substantially to the comics field ... yet, in the end, each of them left it (or saw *it* leave *them*). Nobody gave them retirement parties, a pension, or a gold watch. One year, they were making a decent living drawing ... the next, they had somehow lost their footing, never quite to regain it. Even so, each of them had a decent, fairly long career in comics and left behind an admirable legacy."

Thomas goes on to wonder if he could have done more for these artists. He hasn't come up with a satisfactory answer and likely never will. As he correctly states, there wasn't usually the time to reflect on such things, when you had dozens of comic books that needed to make it to the printer and then the newsstands. And, of course and sadly, Thomas is no longer a comics editor, no longer in a position to give assignments to forgotten artists (and writers) of this new millennium.

Still, he continued to ask:

"Should the comic book field be what it has become — survival of the fittest, king of the hill — or is there room, even a need, for a 'kinder, gentler' industry, one that strives to find a useful place and gainful employment for those who have served honorably, long, and well?"

I'll get back to that in a moment.

During Mid-Ohio-Con 2004, I donated some books and also signed at the ACTOR (**A** Commitment **T**o **O**ur **R**oots) booth. If you haven't heard of ACTOR, here are the bare bones from the organization's website:

Who are you guys?

ACTOR, A Commitment To Our Roots, is the first-ever federally chartered not-for-profit corporation dedicated strictly to helping comic book creators in need.

What do you do?

ACTOR creates a financial safety net for yesterday's creators who may need emergency medical aid, financial support for essentials of life, and entrée back into paying work.

ACTOR exists because many Golden Age or Silver Age creators toiled in comics' earlier days for low pay and with a nonexistent pension plan. Very often, writers would work for a penny a word, or artists for $5 a page with no chance of ownership and no pension. Today, many of these people who laid the groundwork that today's comic industry works on may be in financial need. Be it due to age, health, or just low salaries with no retirement plan, they may need a hand. ACTOR provides a safety net for former comic creators in need. ACTOR is dedicated to helping creators with emergency medical aid, financial support for essentials of life, and entrée back into paying work.

ACTOR, A Commitment To Our Roots, is the first-ever federally chartered not-for-profit corporation dedicated strictly to helping comic book creators in need.

ACTOR doesn't get as much press as the equally important Comic Book Legal Defense Fund (CBLDF), because its noble work is done on the quiet. Recipients of its help often do come forward to thank ACTOR, but the organization respects the wishes of those who don't wish their distress to be public knowledge. The comics industry is accomplished at stripping dignity and pride from creators; ACTOR does what it can to restore it.

One of the books I donated was Marvel's *Essential Iron Fist*, which reprints stories I wrote three decades ago. Signing the book for its purchaser, it hit me that, were it not for my columns, here and online, I would be more "forgotten" than the artists honored in that issue of *Alter Ego*. It's been a good number of years since I wrote an actual comics script and had it published. As much as I love the medium and hope to work in it again, it eventually became more prudent to earn my living in other ways. I was single when I wrote *Iron Fist*; today, I have a family to consider.

I guess it could be said that the comics industry has left me, even though I persist in hanging around like an old lover without the good grace to move out of the state. My situation does give me an appreciation for what ACTOR does. God willing, my circumstances will allow me to continue to make modest donations to them and help them help my comics brothers and sisters who aren't as fortunate as I have been.

If you want to learn more about ACTOR and also about how you can help it fulfill its mission, visit its website at *www.actorcomicfund.org*.

If you're expecting me to rate ACTOR here, you're out of luck. There aren't enough disembodied Tony heads in the universe to give the organization its proper due.

A week after Mid-Ohio-Con, my pal Barry Keller posted this on my message board (*www.comics-community.com/boards/tony*):

> *The Los Angeles Times* is reporting that William Sackheim, a veteran film and television producer and writer who produced television's *Gidget* and *The Flying Nun*, dramatic series such as *Delvecchio* and *The Senator*, and numerous TV movies, has died. He was 84.
>
> Sackheim gave starts to the careers of Sally Field (hired her for *Gidget*), Judd Hirsch (hired him for a TV movie and *Delvecchio*), Steven Spielberg (hired him for the *Night Gallery* movie), and John Badham (hired him for *The Senator* [I think]), but the interesting thing in the obituary was a mention that, during World War II, Sackheim did freelance work for DC Comics writing Batman.

I re-posted Keller's note to the Grand Comics Database mailing list. There are unknown Batman writers from the 1940s and 1950s. Comics script detectives like Martin O'Hearn have identified their styles but not the names of these writers. I wondered if Sackheim could be one of those writers.

The Grand Comics Database (*www.comics.org*) is another critical component of the "Brotherhood of Comics." Giving credit where said credit is due makes it that much more likely that the writers and artists of the past will be remembered and respected. The stats go up every week, but, when last I checked, the GCD had indexed more than 76,000 comic books and posted more than 72,000 comics covers — for a grand total of more than a million credits. It's a rare day in which I don't turn to the GCD for some sort of information.

Getting back to the question asked by Roy Thomas in his *Alter Ego* editorial:

As much as I'd love to see a kinder, gentler comics industry, one which made room for the creators of the past, I doubt it will ever come to pass. The editors and publishers of today face many of the same time-consuming challenges that Thomas and others

If you're expecting me to rate ACTOR here, you're out of luck. There aren't enough disembodied Tony heads in the universe to give the organization its proper due.

The Tony Scale

Five Tonys: Anything getting this rating is among the best comicdom has to offer.

Four Tonys: I recommend anything earning this rating.

Three Tonys: This denotes something I find perfectly respectable.

Two Tonys: Basic judgment call. I found some value but not enough to recommend it.

One Tony: Buy something else.

Zero Tonys: Burn your money before buying any comic book receiving this rating.

Alter Ego #42
edited by Roy Thomas

Speaking of reviews, it would be churlish of me to withhold my thoughts on ***Alter Ego* #42**. After all, Editor Roy Thomas inspired this column's long-winded opening, and he deserves credit for another outstanding issue of his magazine.

Comics fan and historian Nick Caputo scores my "best of show" award for his aforementioned articles on Heck, Reinman, and Roth. They brought back pleasant memories of my youthful days reading the comics they drew and my not-as-youthful days working with Heck on various comic books. I'd love to see Marvel publish collections of 1950s and 1960s stories by these artists. They all did exceptional work in a variety of genres.

Digression: Hank Chapman wrote and Reinman drew a short 1950s tale called "Atrocity Story" that remains one of the most powerful war comics stories I've ever read. There are literally hundreds of superb stories in Marvel's horror, humor, romance, war, and Western comics of the era. If they were reprinted in trade paperbacks, I'd buy them in a heartbeat. *End of digression.*

This issue of *Alter Ego* also features interviews with Golden Age Editor Herb Rogoff (Hillman and Ziff-Davis); Ernie Schroeder, who drew and wrote Airboy and Heap tales; and Hillman artist-cartoonist Wally Littman. Marc Swayze, who drew Captain and Mary Marvel for Fawcett, looks back on *The Great Guy*, his unsold comic strip about a private detective, and includes the first two weeks of the strip.

Frank Motler continues his four-part series on Charlton Comics and the remnants of the Fawcett empire.

Flipping back over to the Silver Age side of the magazine, *AE* offers commentary by the esteemed Alex Toth, a selection of pin-ups by Michael T. Gilbert, an interview with the editors of a humorous fanzine from the 1960s, tributes to John Cullen Murphy and Jackson Beck, and a lively letters section. That adds up to more than 100 pages of comics history for a mere six bucks.

Alter Ego #42 picks up the full five out of five Tonys. It's my favorite comics magazine that I don't write for.

www.twomorrows.com

did in the 1960s and 1970s, though, to the industry's ongoing deprivation, they have been freed by the vagaries of the current marketplace of any compelling need to appeal to more than 100,000 hardcore customers with any given title. They even face new challenges in an industry focused on short-term gains, stars *du jour*, and trade paperback sales, none of which are inherently bad goals, if thought and action are also given to respecting the creators of the past and the characters they originated for the publishers.

Can comics readers contribute to the "Brotherhood of Comics?" Most certainly.

They can request — politely — that editors and publishers hire their favorite creators of the past ... and buy the comics on those rare occasions when the editors and publishers actually listen to their requests. I'm ready to plunk down my cash for the Bob Haney-written Teen Titans graphic novel that DC pulled from its publishing schedule. I have purchased the first issue of *Stoker's Dracula* by Roy Thomas and Dick Giordano and would leap at the opportunity — awkwardly leap, but leap, nonetheless — to buy any other comic book by either of those gentlemen. Wouldn't it be cool to see John Byrne draw an Arnold Drake-written *Doom Patrol Special*?

Or Alvin Schwartz write a *Superman* script for Alex Ross or Jim Lee?

My inner fanboy sings at the prospect.

Most publishers pay some sort of reprint fee or royalty when they republish material. The "rules" vary from outfit to outfit, maybe even from book to book, but buying those reprints is another way readers can contribute to the "Brotherhood." Indeed, if any of said publishers wish to come forward with their payment policies on such reprints, I will be delighted to spread the word of their good will in every venue available to me.

I wouldn't normally devote half this column to something other than reviews, but this is an issue near and dear to me. Like Roy, I question if I could have done more for the older creators when I was an editor or when I was writing characters and titles created by others. I also don't have satisfactory answers.

What I *do* have is the absolute conviction that there are many things we can do now. ACTOR, *Alter Ego*, the Grand Comics Database, the comments we address to editors and publishers, and the comics material we buy all speak to the possibilities. Comicdom needs to do more but we have made a good start.

Some closing thoughts:

I meant it when I suggested you contact DC, Marvel, and other publishers to ask for new comics by your favorite underemployed creators. I won't name names here, but there are talented writers and artists whose creations and stories have made millions for the publishers. Not only does basic gratitude demand better treatment, but common sense should compel editors and publishers to explore whether there's more gold in them thar hills.

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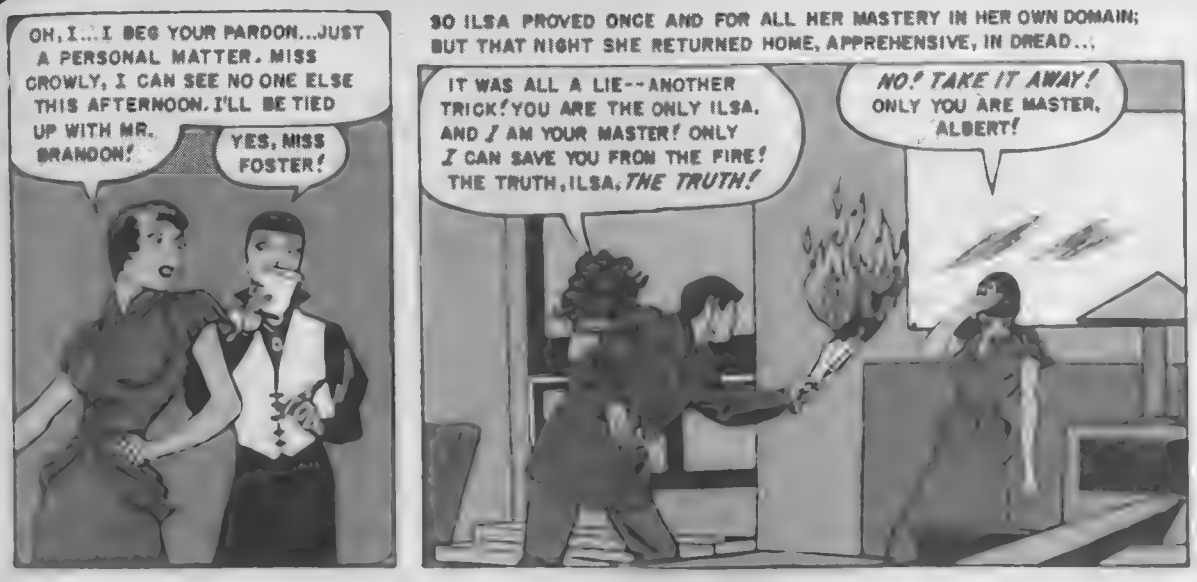
There is also room on my shelves for more books like *Krigstein Comics*. Showing superhuman restraint, I'll request only two volumes at this juncture.

Marvel Comics could put together a collection of outstanding work by a number of its 1950s artists. For starters, how about *The Best of Joe Maneely*, one of editor and writer Stan Lee's favorite collaborators and an artist who was skilled in every comics genre imaginable? If Marvel can't expend the care and time such a book would require, I can think of several publishers who would love to acquire the rights to do it themselves.

On the other side of the New York street, my first choice for a DC collection would be *The Best of Bill Finger*. The co-creator of Batman was one of the most accomplished and entertaining writers ever to work in comics. That he never got his financial due while he was alive — or the enormous acclaim and respect to which his lifetime of producing great comic books should entitle to — is one of the true tragedies of the industry.

Those would be *my* first-round selections.

How about *yours*?


OH, I...I BEG YOUR PARDON...JUST A PERSONAL MATTER. MISS CROWLY, I CAN SEE NO ONE ELSE THIS AFTERNOON. I'LL BE TIED UP WITH MR. BRANDON!
YES, MISS FOSTER!
SO ILSA PROVED ONCE AND FOR ALL HER MASTERY IN HER OWN DOMAIN; BUT THAT NIGHT SHE RETURNED HOME, APPREHENSIVE, IN DREAD...
IT WAS ALL A LIE--ANOTHER TRICK! YOU ARE THE ONLY ILSA, AND I AM YOUR MASTER! ONLY I CAN SAVE YOU FROM THE FIRE! THE TRUTH, ILSA, THE TRUTH!
NO! TAKE IT AWAY! ONLY YOU ARE MASTER, ALBERT!

B. Krigstein Comics
by Greg Sadowski

Greg Sadowski won Eisner and Harvey awards for *B. Krigstein: Vol. 1* (Fantagraphics, $49.95), an impressive biography and career retrospective of one of the truest artists and innovators from the 1940s and 1950s. The book included six complete Krigstein stories, setting the stage for Sadowski's follow-up tome.

B. Krigstein Comics ($49.95) presents 34 definitive Krigstein efforts, "many restored from the artist's original files, with 14 of them newly recolored by E.C. colorist Marie Severin." Prepare to be dazzled and then prepare to go back and read the tales a second time to try to figure out *how* Krigstein dazzled you.

Krigstein was such a skilled storyteller that each panel leads the reader seamlessly into the next. In other words, he was *so* good that you don't realize how good he was until after you're done reading. His page and panel compositions, combined with the sheer brilliance of his drawings, all work in the service of the stories. Adding to the impact, the quality of the writing on most of these stories is well above the norm for the era in which they were first published.

It's an outstanding collection of comics that spans virtually every industry genre of the 1950s.

My favorites? This column isn't long enough to touch upon all of them, but I'll give you a few quick notes.

From *Justice Traps the Guilty* #8 (1949), "Eugene Vidocq" is a sprightly mini-biography of the criminal who became France's first great detective. The eight-page story has me eager to learn more about its protagonist, who published his autobiography nearly three decades earlier.

"The Highwayman" (*All True Crime* #42, 1951) purports to be the true story behind the world-famous poem. It is a stunning period piece ignited by the passions of its title star and the innkeeper's daughter who loves him. A close-up of the girl, her eyes wide with fear for her lover, her voice stilled by a gag, is unforgettable. Krigstein then uses action shots to convey the emotions engulfing the highwayman as he charges to his fate.

Krigstein had a gift for portraying character flaws and mental instability. The domineering husband of "The Huckster's Castle" (*Crime Detective* Vol. 2 #7, 1951) is terrifying in his mania, while the descent of the wrongly-imprisoned protagonist of "Lester of the Bowery" (*Real Clue Detective Stories* Vol. 6 #6, 1951) is as tragic a fall from grace as I've seen in comics.

"The Kid Talks Tough" (*Western Fighters* Vol. 4 #2, 1952) is a fine tale of Western determination and gunplay. Krigstein and the unknown writer keep the suspense high to the final panel.

E.C.'s crime and horror comics had dozens of murderous spouses, but no one portrayed the theme in as modern and sophisticated manner as did Krigstein in "More Blessed to Give" (*Crime SuspenStories* #24, 1954). Severin's original coloring for this story is every bit as contemporary as Krigstein's art. The script for this one has been attributed to Jack Oleck.

TWO DAYS LATER, THANKS TO A SKETCH PROVIDED BY A PRISON ARTIST, VIDOCQ WAS HARD AT WORK DISGUISING HIMSELF AS JULES GERMAIN, ONE OF NOEL'S CLOSEST PRISON PALS!
HAIR DYE AND PUTTY NOSE··NOW CAN YOU CULTIVATE GERMAIN'S NASAL TWANG?
DON'T WORRY.
BY PACKING THESE COFFEE GROUNDS UNDER MY UPPER LIP WITH ARABIC GUM I'LL HAVE GERMAIN'S NASAL SPEECH DOWN PERFECT!
MY GOODNESS-- AREN'T YOU CARRYING THIS A BIT TOO FAR RUBBING THE SKIN OFF YOUR FEET WITH SANDPAPER?
THE DISGUISE MUST BE PERFECT··AN ESCAPED CONVICT IS BOUND TO HAVE BLISTERED FEET FROM MILES OF WALKING THROUGH UNPOPULATED COUNTRY

Though "Master Race" is Krigstein's E.C. classic and "Blessed" is a personal Krigstein favorite, "Key Chain" (*Crime SuspenStories* #25) is a wonderment. Again working on a story attributed to Oleck, Krigstein's storytelling techniques are simply amazing.

Two more stories and I'll drag myself away from reading this book for the third time. "Garibaldi" (*Battleground* #9, 1956) tells of a troubled cook in the army of the great Italian patriot. The cook compares himself to Garibaldi and the brave men around him and deems himself a coward. Events teach him otherwise.

"Dinosaur" (*Mystic* #58, 1957) is a masterful little chiller, made all the more remarkable because no actual menace is portrayed. Despite that, the tale is downright unsettling.

Unfortunately, DC refused permission for Sadowski to reprint "Drummer of Waterloo" (*Our Army at War* #14, 1953) by Krigstein and writer William Woolfolk. Antagonism between Krigstein and Editor Robert Kanigher, along with Krigstein's involvement with a proposed but never realized union of comics creators, resulted in Krigstein being blackballed by the company and curtailing what could/should have been a fruitful relationship with DC. Of the tale's absence, Sadowski writes:

"We feel its omission acutely for two reason: first, it's one of Krigstein's most personal and ambitious DC stories (and the only one he thought highly enough of to photostat for his personal files) and secondly because the original printing was thoughtlessly colored with dark hues obscuring much of his draftsmanship. Pages three and four of Marie Severin's recolored pages are [included in the book] to provide at least an idea of this important period in Krigstein's development. We hope DC will find a venue one day to republish 'Drummer' themselves — with Severin's coloring — and finally, after more than half a century, do justice to the masterpiece in their custody."

B. Krigstein Comics ends with Sadowski's insightful artistic and historical comments on its 34 stories. I don't think it's too soon to predict another round of award nominations for Sadowski and Fantagraphics and maybe even another win or two. This is the kind of book that makes me so grateful to be a comics enthusiast at this moment in time. This also gets the full five Tonys.

www.fantagraphics.com

I GIVE THIS... FIVE TONYS

TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com!**

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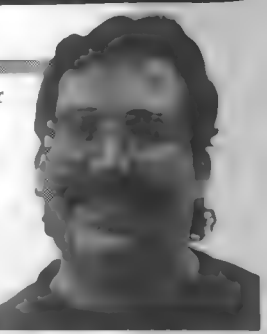

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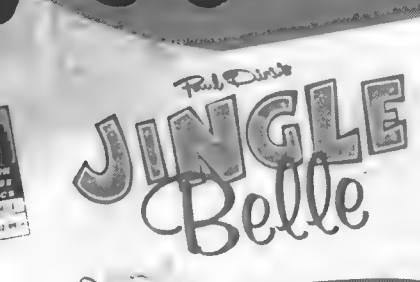


PICK OF THE MONTH COMIC BOOK

***Jingle Belle* #1**

Dark Horse

$2.99, color, 32 pgs., available now

Writer: Paul Dini; Artists: Jose Garibaldi, Stephanie Gladden

reviewed by **Brett Weiss** ★★★★

Starring Santa Claus's sassy, spunky daughter, *Jingle Belle* #1 (of four) features two highly entertaining Done in One stories that can be enjoyed throughout the year.

First is "A Very Special Jingle Belle Special," which finds Kris Kringle's kid drumming up a plan to create her very own holiday classic. The special she creates is funny in and of itself, but the story's real genius is in its criticisms of political correctness, watered-down kids' fare, and television producers' desire to appeal to the lowest common denominator.

The back-up tale, "Nibble Nibble," is a well-told fable about the perils of rampant consumerism. Here Jingle Belle plays second fiddle to Polly Green, a quirky and cunning Halloween witch who makes her loathsome family pay a heavy (and I do mean *heavy*) price for their insatiable greed.

Written by Harley Quinn creator Paul Dini, both entries are wonderful for children, but with enough meat on their bones to satisfy readers of all ages. Also, both feature cute cartoon art that fits their respective stories perfectly.

www.darkhorse.com

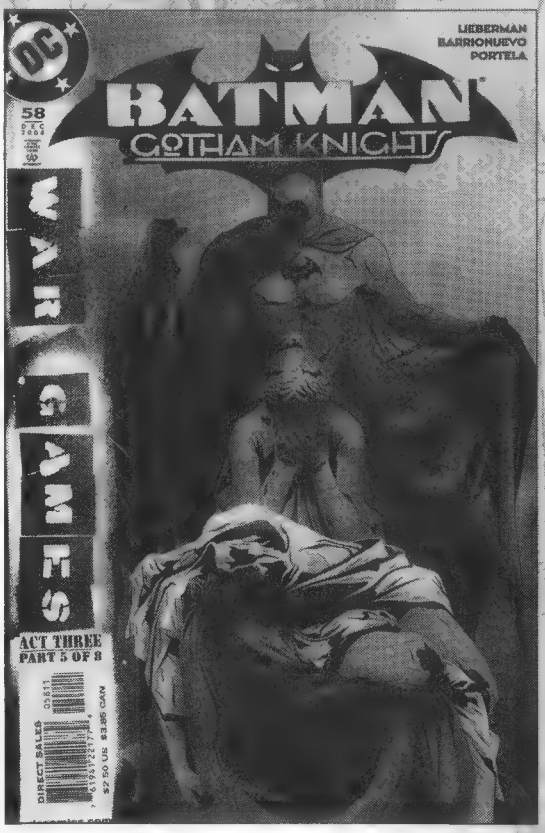
WHOA! I'LL ADMIT THAT ALL I KNOW ABOUT TV IS HOW TO SET THE TIVO, BUT ISN'T IT TRUE THAT IF YOU TRY TO PLEASE EVERYBODY, YOU WIND UP PLEASING NO ONE?

Last chopper out of Gotham

Commentary on *"War Games"* — Batman titles

DC

Writers: Various; Artists: Various
reviewed by **Tony Isabella**



The war is over. Batman lost.

I had to catch myself up there. I almost wrote that the good guys lost. Which they did. Except that I can't think of Batman as the good guy right now.

"War Games" was a three-month-long story which ran through 24 issues of *Detective Comics, Batman: Legends of the Dark Knight, Nightwing, Robin, Batman: Gotham Knights, Batgirl, Catwoman,* and *Batman*. In the wake of a gangland massacre, a slaughter triggered because The Spoiler naively and imperfectly launched a "practice" scenario Batman had dreamed up in his spare time, hundreds of people, many of them innocent, were killed. Many hundreds more were injured. The property damage ran into the millions. And it was all Batman's fault.

DC has finally convinced me that Batman is insane. He sits around dreaming up Machiavellian scenarios when he's not actively treating his allies monstrously, brutalizing criminals, endangering innocent civilians, and usurping the authority of Gotham's elected officials and police department. The Lone Ranger would spit on him. Zorro would carve a "Z" on his butt. Superman should sign the commitment papers and get his friend the help he so desperately needs.

I exaggerate but slightly. At the end of these three long months, one of Batman's most vicious foes is the unchallenged gang lord of Gotham. Two of his allies — and, of course, they are the black guy and the teen-age girl — are dead. The police have orders to arrest costumed vigilantes and use deadly force, if said vigilantes resist arrest. One of Batman's sidekicks gets shot and another loses her base of operations.

Gotham City is far worse off at the end of *War Games* than it was at the start of this spirit-crushing serial. Equally appalling: The story ends with Batman either deluding himself into thinking he's won some sort of victory or not realizing how badly he's blown it.

I suppose that's the hook for the issues to come.

If you read my *Tony's Tips* column of two issues ago, you know I had modest hopes for "War Games." But the most shocking revelation of the story's opening act was one I had hoped was a feint. Batman was responsible for this new Gotham tragedy, and the only surprises of the second and third acts were how long it took him to figure it out and how bad he let things get.

I don't deny there were good moments in the third act. Most of the covers were excellent, though I groaned at Jae Lee's trite "Pieta" riff for *Gotham Knights* #58. I was impressed by writers Andersen Gabrych (*Detective*), Bill Willingham (*Robin* and, to a lesser extent, *Batman*), and Ed Brubaker (*Catwoman*). The dead-on transformation of television reporter Arturo Rodriguez from Batbooster to naysayer was convincing, as were the political and tactical situations that faced Police Commissioner Michael Akins. The scenes in which Tim Drake realizes what purpose his Robin role truly serves and takes a break with his father. The utter villainy of the new crime lord. Batman's too-fleeting moment of humanity, when he visits a mortally injured ally. Visually, there was outstanding art by Pete Woods and Cam Smith (on *Detective*), Sean Phillips (*Nightwing*), Thomas Derenick and Robert Campanella (*Robin*), and Paul Gulacy and Jimmy Palmiotti (*Catwoman*).

Unfortunately, even the best writing and art couldn't overcome the inherent flaws of "War Games." The writers and editors made Batman so thoroughly unlikable in this series that, when he was trapped in a building with hundreds of gangsters, I didn't care whether he lived or died.

Costumed and metahuman villains entered the fray with little or no introduction. The stature of these villains was diminished, because the story called for them to be defeated in a matter of pages and, sometimes, panels. Why should we be concerned about them when they make their inevitable returns?

Then, there's the question I posed two ***CBG***s ago and to which I must now return: Do we *need* more comics about our favorite heroes behaving badly and causing disasters? My answer is the same as it was then. *I* don't.

You readers can do so much better — and the same must be said for DC in general and the Batman office specifically.

High from Detroit — The Geodesic Sounds of The Teenage Alcoholics

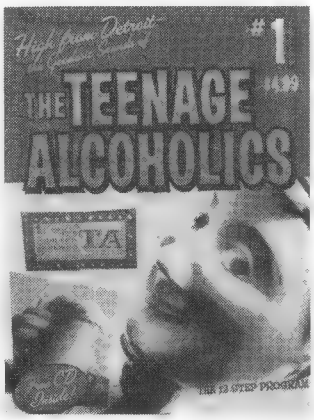
Tool Publications

$4.99, b/w, 24 pgs., available now

Writers: John Hett, Craig Hernandez; Artists: Martin Hirchak, Curtis Settino

reviewed by **Jack Abramowitz** ★

This magazine-sized comic hearkens back to underground comix, except that there's no sex or drugs, and it's neither subversive nor funny. It does revolve a lot around beer, which should count for something. (It doesn't, but it should.)



This issue contains the so-called origin of The Teenage Alcoholics. (The Teens spent 13 years in the beer kettle of Dr. Stroohz being fed bock beer, so they're hardly still teens!) Geodesic? That doesn't come until later, when they meet The Enabler.

This comic comes with a free CD of The Teenage Alcoholics. Their repertoire seems rather one-track, with songs like "Beer Bong," "Dick Likes His Beer," "Party Animal" and "Teenage Alcoholic." Also, each song starts with the sound of a beer opening. How clever.

According to the house ad, this CD normally sells for $5 plus shipping. One could look at this comic as thrown in free with the CD. If so, it's not a bad promotion. Of course, one then has to review the CD. Happily, this would be a job for a music magazine.

www.teenagealcoholics.com

Slambang #5

Fan-Attic Press

$5, b/w, 64 pgs., available now

Editor: Allen Freeman

reviewed by **Karen O'Brien** ★★★

Indie comics fans may remember *Slambang* from its successful 1980s run. The comic digest is composed of comics stories and single-page art submitted by readers, indie professionals, and the editor himself.

Robots are the theme for #5, and, among the offbeat and occasional funny bits, are a few gems. In particular, "Glitch" stands out as a well-done marriage of story and art. Michael Berry's story focuses on a city of robot inhabitants who have never seen the world outside. Glitch, a curious young robot, finds unexplainable artifacts and sets out to discover the truth. Christina Wald's art is expressive and an excellent complement to the story.

Another offbeat gem is "Robo-Junkyard" by Edward Pun. When a renegade robot tries to steal a sucker from a little girl on the street, a robot cop tries to place him under arrest. What happens next — well, that's what makes it offbeat.

Issue #6 has a fake advertising theme; can't wait.

www.slambang.us

Hulk & Thing: Hard Knocks #1-2

Marvel

$3.50@, color, 32 pgs.@, available now

Writer: Bruce Jones

Artist: Jae Lee

reviewed by **Steve Horton** ★

What the hell is this? What a phenomenal waste of Jae Lee's talent. The plot of this mini-series is not at all clear by the end of the issue. The Thing walks into a diner (sounds like the start of a bad joke, right?), sees Bruce Banner, and retells the story from *Fantastic Four* #5, where The FF go into the past to steal Blackbeard's treasure. His story is punctuated by repeated slaps by The Thing to turn Banner back into The Hulk.

Huh? Who greenlighted this, no pun intended?

Who in their right mind thought this would make a good mini-series?

Who told Jae Lee to draw The Thing even more off-model than Michael Chiklis in the upcoming movie?

Since when does The Thing slap normal humans around with that much force, despite the fact that they can change into Hulks?

Whoever thought 23 pages of talking heads was the right idea for a Hulk/Thing comic book?

There's no antagonist, driving plot, or story arc. Instead, what's left is horrifyingly bad.

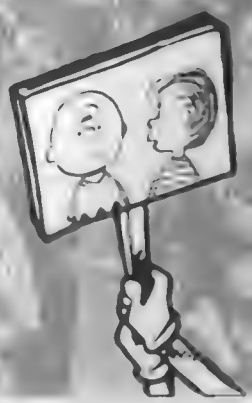
www.marvel.com

COMIC STRIP ART IS HOT!

If you have followed the results of several recent auctions or original comic art, then you know about the Peanuts Sunday that recently sold for over $70,000, a Foster Tarzan that sold for over $20,000, and many other record-setting prices.

Russ Cochran has been auctioning original comic art since 1973. Russ Cochran's Comic Art Auction, now in its issue, has offered the very best in comic strip art as well as comic book art like all the EC New Trend art.

If you are a collector with comic art to sell, listen up! We are now taking consignments for our Summer auction. For buying and selling information contact Russ Cochran at 1-800-EC Crypt!



Catwoman #35

DC

$2.50, color, 36 pgs., available now
Writer: Ed Brubaker
Artist: Paul Gulacy, Jimmy Palmiotti
reviewed by **Tony Isabella** ★★

AND I'M HERE TO TELL YOU THAT, NO MATTER WHAT YOU MAY'VE HEARD IN THE VICTORIA'S SECRET CATALOG, THIS TERRITORY ISN'T UP FOR GRABS.

"Betrayal" is Part Seven of Act Two of "War Games," and I have become aware of two truths. The first is that the current Batman editorial regime has apparently decided its star character is, to put it politely, a richard. Unless they have a surprise awaiting in Act Three, the gang war which threatens Gotham is pretty much Batman's fault. He drove the desperate-for-acceptance Spoiler to enact one of his mad contingency plans. Then, he didn't recognize it until bodies started piling up. Then, he addressed the crisis by manipulating allies and taking control of the police.

The second truth is that Batman is my least favorite character in this three-month-long event. Catwoman, trying to protect her part of town, is acting in a more noble manner, even though her role in this issue of her own comic book is greatly reduced to move the overall plot forward. Ed Brubaker, Paul Gulacy, and Jimmy Palmiotti do their jobs well, but, as of this issue, "War Games" becomes an endurance test for me.

Can I actually read nine more issues of this?

www.dccomics.com

Capt. Gravity and the Power of the Vril #1

Penny-Farthing Press

$2.95, color, 24 pgs., available now
Writer: Joshua Dysart
Artist: Sal Velluto, Bob Almond
reviewed by **Tim Lasiuta** ★★★½

The wait was worth it. The first run of *Captain Gravity* came from a fledgling Penny Farthing Press back in 1998, and now he's back. It's about time.

"The Power of Vril" finds Joshua Jones working with Hollywood director C.F. Payne, and starlet Chase DuBois on a series of Captain Gravity films. Trouble is that on the set there are rumblings of dissent concerning the Jewish "problem" arising between a collector and archaeologist and the special-effects master.

Moreover, someone involved with the film project has connections with the Nazi party and its plot to create a religion based on the swastika and Aryan racism. Straight out of *Indiana Jones* and *The Rocketeer*, Nazism meets Hollywood, and a spy is in their midst.

Both in art and story, Joshua Dysart, Sal Velluto, and Bob Almond capture the gritty 1930s feel this series demands. Well done, folks.

www.pfpress.com

I Love a Mystery: The Fear That Crept like a Cat

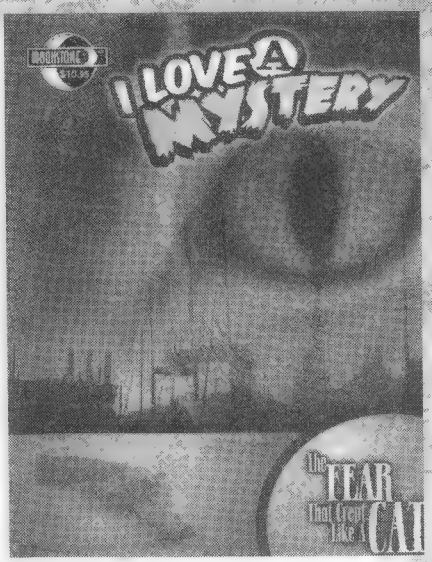
Moonstone

$10.95, b/w, 88 pgs., available now
Writer: Carlton E. Morse; Artist: Don Sherwood
reviewed by **S.A. Bennett** ★★

With its unconventional trio of leads of Doc, Jack, and Reggie (who were far more complicated than many other radio heroes), *I Love a Mystery* was a series far ahead of its time, so it's unfortunate that this adaptation of their audio adventure "The Fear That Crept like a Cat" leaves a lot to be desired.

The back-cover copy promises that this is the story "in its entirety," but there sure seem to be missing panels, as readers have to take it on faith when a girl pulls a gun on the boys — because no gun is visible. It also makes the mistake of trying to turn a comic strip into a graphic novel by enlarging certain panels, which only brings unwanted attention to the professional but bland, strangely un-detailed art of Don Sherwood.

And, while creator Carlton E. Morse was a master of ratcheting up tension in the pacing, it doesn't play very well on the page — so that, when the story finally gets to the island of titular cats, it's something of a letdown.



www.moonstone books.com
ISBN: 0-97485-013-6

Shooting Star Comics Anthology #5

Shooting Star Comics

$4.95, b/w, 64 pgs., available now
Writers and Artists: Various
reviewed by **Steve Horton** ★★½

Shooting Star doesn't stick to a single genre in its anthologies. In fact, each one crams in about as many different genres and art styles as is possible in comics. Naturally, the result, as is the case with most anthologies, is a collection of hits and misses. When this is on target, the stories are good and deserve their own series (and several have graduated). When it misses, it raises the question: With all the excellent comics writers and artists out of work, why did the editors choose these guys? Shooting Star would be well served by raising its standards.

The best of the bunch is "Aym Geronimo and the Postmodern Pioneers" by writer J. Morgan Neal and artist Todd Fox. It's an origin of sorts for the mystical Native American hero in the title. Aym, a Native American woman who lives in the outside world, has joined her brother Wind in a "vision quest." While there, she sees an ancestor appear before her. A series starring Aym would be worth picking up, since this short story ends before it's ready.

www.shootingstarcomics.com

The New Avengers #1

Marvel

$2.25, color, 32 pgs., available now
Writer: Brian Michael Bendis
Artist: David Finch
reviewed by **Brett Weiss** ★★★

Six months (in comic-book time) have passed since the traumatic events of the controversial "Avengers Disassembled" saga. Now, with the remaining Avengers disbanded, The Fantastic Four out of the country, and The X-Men "preoccupied," a mysterious figure hires Electro to perform a dastardly deed that will most likely be a catalyst for Captain America (or someone) to form a new team of heroes in a subsequent issue.

"Breakout! Part One" breaks no new ground (How many times have we seen a massive jailbreak in super-hero comics?), and the issue suffers from Marvel's modern tendency to draw certain scenes out two or three pages, when they deserve a mere two or three panels. However, the dialogue is realistic (What else would one expect from Brian Michael Bendis?), and the characters look powerfully iconic. Electro, one of Marvel's coolest villains, is especially electrifying.

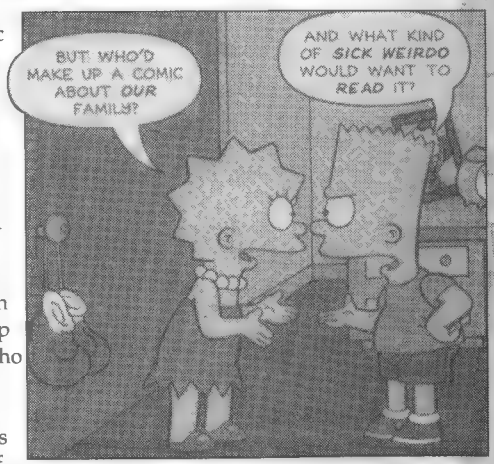
This issue is also available in a $3.99 edition that contains script information, additional art, and other fun extras.

www.marvel.com

Simpsons Comics #100

Bongo

$6.99, color, 100 pgs., available now
Writers and Artists: Various
reviewed by **Jack Abramowitz** ★★



This comic is no less funny than any other issue of *Simpsons*, but an attempt to be *faux* cheap is, in fact, real cheap.

The series mocks its own occasional clip shows, but who decided to transfer that idea to comics in the form of "Clip Clip Hooray"? The basic plot is workable enough: The Simpson family discovers that there is a comic book about their misadventures and sets out to uncover its origin. Along the way, we are "treated" to excerpts of the comic book.

"Treated" is in quotes, because (a) these arbitrary excerpts do not particularly advance the plot and (b) regular readers have seen them all before! It's a cheesy device to reprint snippets rather than whole stories. If we don't like it on TV, we'll like it even less in comics.

This complaint falls by the wayside for those who haven't read the comics that were excerpted, and the framing sequence is enjoyable enough. The only objection is making the project a $7 comic by wrapping it around issues fans can easily get in trade paperbacks.

Veronica #157

Archie

$2.19, color, 32 pgs., available now
Writer: Dan Parent
Artists: Dan Parent, Jim Amash
reviewed by **Karen O'Brien** ★★★½

Funny, timely, and containing a life lesson or two, *Veronica* is a treat. She's the most spoiled rich kid in the Archieverse, but her heart manages to stay in the right place. Nowhere is that more evident than in Dan Parent's four mini-adventures this issue.

In the two-part "Just Plane Fun," a winter storm strands Veronica at an airport. Discovering uncharted shopping opportunities, she has her fill. Parent seizes brief opportunities to provide character depth to Veronica by allowing her to appreciate a quiet meal and view a gentle snowfall. The following morning, while enjoying the company of Nick, a fellow stranded traveler, she again comments on the peaceful blanket of snow and enjoys the beautiful sunrise.

"Fear Factor," the third story, teaches a useful lesson in fearlessness. A self-help guru famous for conquering fear turns out to be afraid of spiders. And that's OK.

"The Buy Buy Girl" is a cute shopping tale involving Veronica and her father.

It's an excellent introduction to comics for young female readers; get this in their hands *now*.

www.archiecomics.com

Doc Frankenstein #1

Burlyman Entertainment

$3.50, color, 32 pgs., available now
Writer: The Wachowski Brothers
Artist: Steve Skroce
reviewed by **Brett Weiss** ★★★

It seems as if a new interpretation of Mary Shelley's famous creation is born every minute. The latest is *Doc Frankenstein*, the first issue of which puts a spin on the myth by having fate intervene in the title character's peaceful (but extremely cold) suicide attempt. Given a heroic sense of purpose after rescuing a child from a snarling, sharp-clawed yeti, the monster sets off for America, where he becomes a sheriff and then, in modern times, a one-man peace-keeping force.

Written by the brains behind the mind boggling *Matrix* trilogy, *Doc Frankenstein* may be inspired by a classic, genre-defining novel, but its action-heavy plot reeks (in a good way) of pulp fiction potboilers and old-school monster comics. The prose gets a tad pretentious at times ("I built a tomb with frozen slabs of current that I cut with guilt and mortared with self-abnegation"), but there's plenty of fun to be had and a number of interesting concepts at play.

Beautifully detailed visuals (picture Geof Darrow's art, but with added realism) cements the deal.

www.burlymanentertainment.com

Conan and the Daughters of Midora

Dark Horse

$4.99, color, 48 pgs., available now
Writer: Jimmy Palmiotti; Artist: Mark Texeira, Palmiotti
reviewed by **Tim Lasiuta** ★★★

Conan has returned! In addition to Dark Horse's regular series by Kurt Busiek and Cary Nord, Jimmy Palmiotti and Mark Texiera have given us an exceptional one-shot novel in *Conan and the Daughters of Midora*.

In *Midora*, Conan is sent on a mission along with the dangerous Valensa to rescue Valensa's captured sister, Hannah. With only a ransom note from the wizard Killver to guide them, Conan and his companion cross Sheva's Point only to cross swords with Killver's men. The battle scene itself is worth the price of the comic book, and a triumphant Conan, standing atop the men who fell beneath his blade, is pure Conan!

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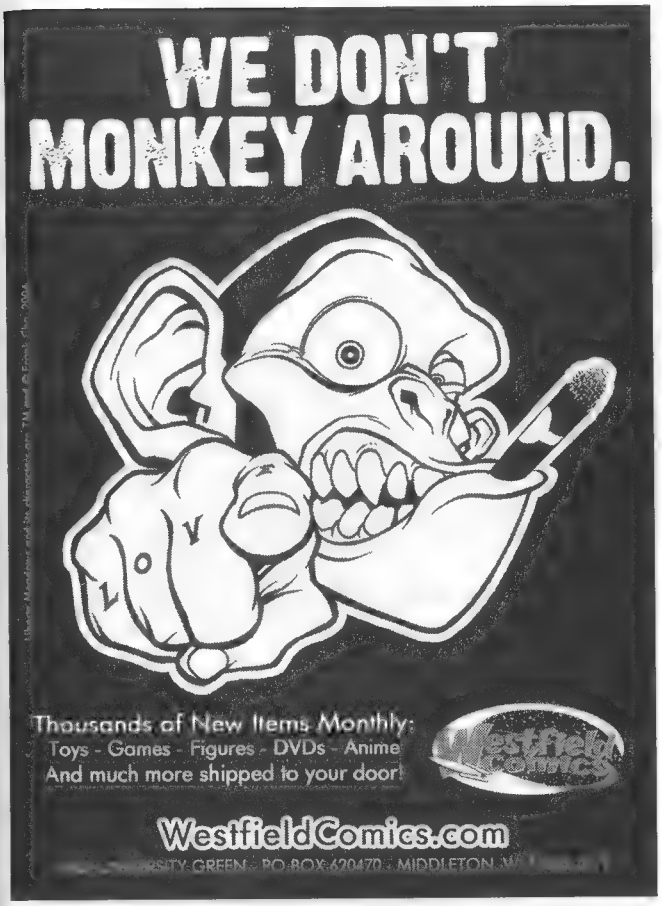
Palmiotti and Texiera provide a well-paced story and well-drawn art in a tale deep in deception and "blindness." The King of Gouvia is blind in many ways, and in the final frames, Conan aids Valensa in the biggest deception of them all!

www.darkhorse.com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The Golden Plates Vol. 1: The Sword of Laban and the Tree of Life

AAA Pop

$7.99, color, 64 pgs., available now
Writer and Artist: Mike Allred
reviewed by **Jack Abramowitz** ★★★½

Volume One: The Sword of Laban and The Tree of Life is Allred's first installment in a projected series adapting the entire *Book of Mormon*. This may be the first time *The Book of Mormon* has been adapted to comics. (The Old and New Testaments, of course, have been adapted many times, going back to the Golden Age of comics.)

This issue adapts the first 14 chapters of *First Nephi*. For those not up on their *Book of Mormon*, there are 15 books, including four called *Nephi*. The first two are the first books in *The Book of Mormon*. (The third and fourth, by Nephi's son, also named Nephi, occur later.) *First Nephi* contains 22 chapters.

Allred's art is as inimitable as it is in *Madman* or *X-Statix*, but the book lacks his trademark humor. The adaptation is not only straight, it is reverent. No Mr. Gums or Doops here, kids, just religious tales you may never have read before.

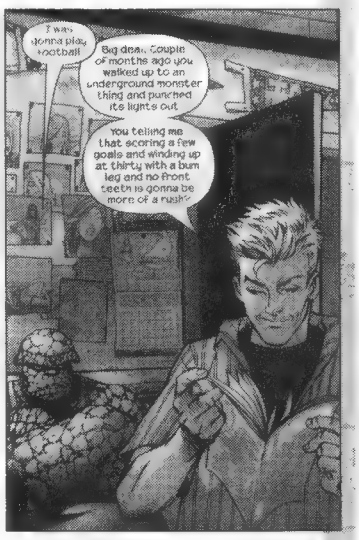
Laura Allred provides colors with her usual skill, making *The Golden Plates* an appropriate family affair.

www.aaapop.com
ISBN: 0-9762282-0-3

Ultimate Fantastic Four #13

Marvel

$2.25, color, 32 pgs., available now
Writer: Warren Ellis
Artist: Adam Kubert
reviewed by **Brett Weiss** ★★½


I was gonna play football
Big deal. Couple of months ago you walked up to an underground monster thing and punched its lights out.
You telling me that scoring a few goals and winding up at thirty with a bum leg and no front teeth is gonna be more of a rush?

Ultimate Fantastic Four stars a quartet of familiar super-heroes with familiar powers, but the team's origin (along with a number of other particulars) is different from that of the non-Ultimate *Fantastic Four*. The primary difference in this particular issue is that there's not much action. "N: Zone Part 1" finds our heroes discussing the mysterious plane of existence as a possible "cure" for their powers — Ben and Reed want normalcy while Sue and Johnny relish their roles as heroes. (Speaking of Sue, her revealing costume harkens back to an ill-conceived outfit from the early 1990s.)

With Warren Ellis at the helm and Adam Kubert riding shotgun, the writing and art are, well, fantastic. Scripting is believable and scientifically plausible (at least from a science-fiction standpoint), and characters are drawn with a good eye for modern realism. However, old-timers will miss Stan Lee and Jack Kirby's flair for excitement and impending doom. The N-Zone doesn't seem like much of a threat, and there are no villains to speak of.

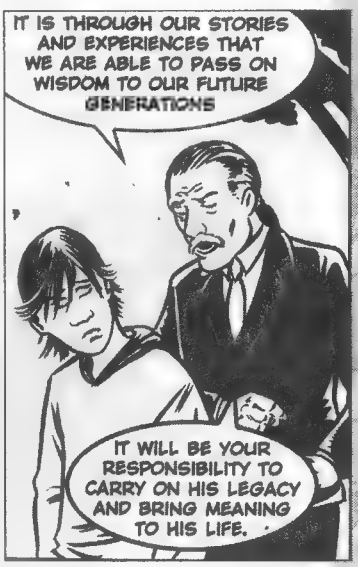
Let me know when it's "clobberin' time."

www.marvel.com

Crossings #1-2

KCQ Comics

$3@, b/w, 24 pgs.@, available now
Writers: Kayce Quevedo, Kasey Quevedo
Artists: Kasey Quevedo, Allen Freeman
reviewed by **Karen O'Brien** ★★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Two orphaned children from two different worlds (literally) must find one another, unlock the secrets of a mysterious medallion, and learn their ancestral secrets. Sounds simple, but, in *Crossings*, everything isn't always as it appears. Using a mix of fantasy and reality, Alex lives in LaCruz and Yma lives in a Ylevain village in another world. To save both worlds and Alex's life, they have to uncover the secret of crossing between them.

The Quevedos provide an engaging tale that packs a lot of action into the first two issues. Most of the character development, however, comes from individuals talking about Alex and Yma, rather than from their own words and actions. We know these kids are going to accept great responsibilities in this story, but we don't see a lot of individual personality on their part until #2, where Yma fights hooded baddies in a ruin.

The art is a nice complement to the story, though the pages without panel lines can be difficult to understand at first glance. Worth reading.

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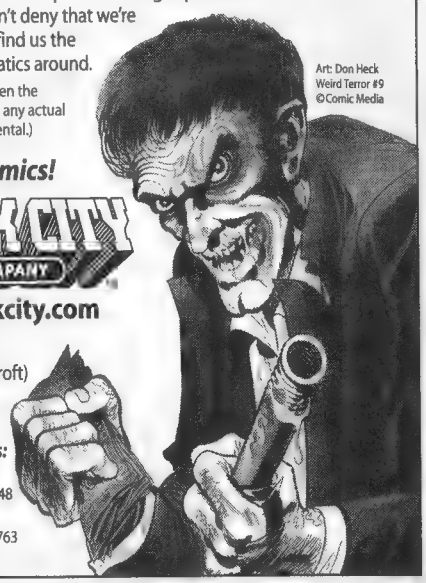

Art: Don Heck
Weird Terror #9
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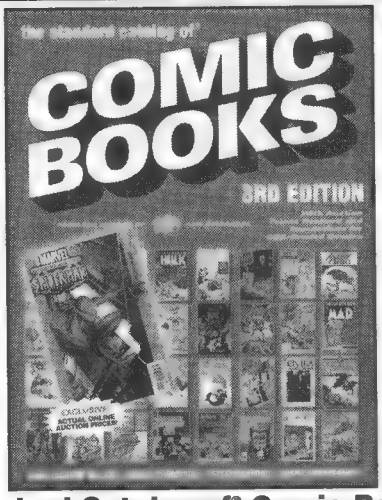

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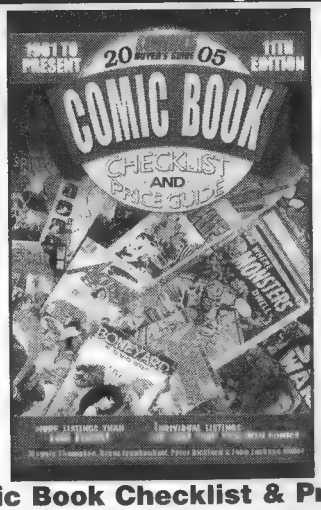

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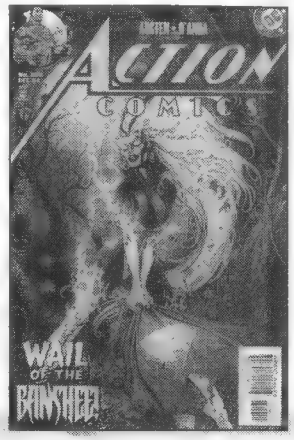
Action Comics #820

DC

$2.50, color, 32 pgs., available now
Writer: Chuck Austen; Artist: Carlos D'Anda
reviewed by **Tim Lasiuta** ★★★½

The return of Banshee. The return of Doomsday. How much better could Chuck Austen have made *Action Comics* this month? Really.

The art by Carlos D'Anda is outstanding, moody when it needs to be, and oozing with power when the story demands. Pages 10, 17, and 19 show why this story succeeds so well. The sheer THROOOM of page 19 as Superman lifts the roof says it all. Marshall Rogers' Batman/Joker portfolio sheet influenced the title page, right down to the rain! Colorwise, Guy Major has captured the essence of the art, without overdoing it!



Not that this story is without humor. Jack Ryder trying to sympathize with the family of the employee who got killed on his first day of work? Hilarious? The threat of Banshee, best told in the dark, is left in the cold, as well it should. Look out folks, Doomsday is back.

www.dccomics.com

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Chrono Mechanics

Image

$6.95, b/w, 48 pgs., available now

Writers and Artists: Art Thibert, Rich Birdsall

reviewed by **Jack Abramowitz** ★★½

Time is a big machine that sometimes breaks down. To keep it running smoothly, the universe needs Chrono Mechanics. The particular squad whose adventures this comic book follows includes a caveman, a literal Renaissance man, and an alien philosopher. Their clueless new recruit, Doug, is a rock star. Doug has joined just in time to see the clockworks hit the fan.

The story is an enjoyable light-hearted romp. Just don't think too much about why someone would be abducted to serve in such an important job without either consenting or being informed. That doesn't seem the best way to assure that time runs flawlessly.

Some of the characters look as if they dropped out of Mike Bannon's *To Be Announced*. (For those who don't recall that 1986 series, that's a good thing.) The problem is that the art is detailed. The lines are very fine; there's no color and precious little tone. Certain busy panels or pages could use more visual cues to help the eye better make sense of everything that's going on.

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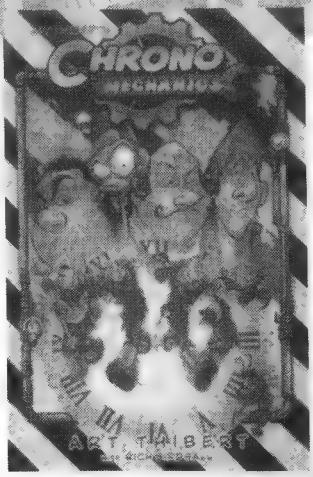

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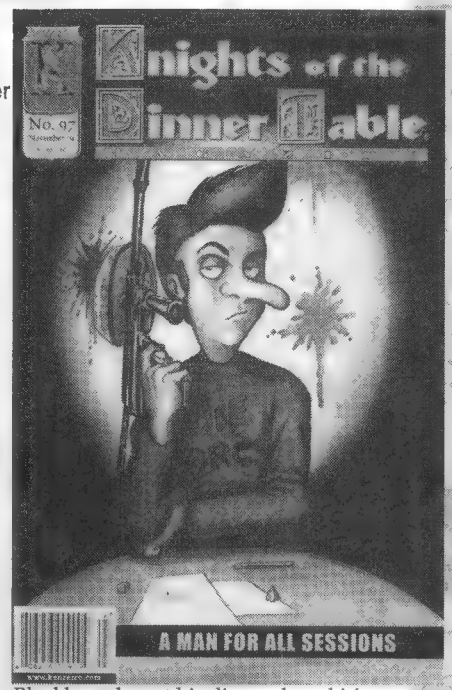
Knights of the Dinner Table #97

Kenzer and Company

$3.99, b/w, 80 pgs., available now

Creators: Jolly R. Blackburn, Brian Jelke, Steve Johansson, David S. Kenzer

discussed by **Jim Johnson and John Petty**



Jim Johnson: In all fairness, let me state that I'm not a gamer. Never was. I don't even play one on TV. So I don't pretend to "get" the subject matter any more than I would enjoy or understand the information contained within, say, a tax manual. While the articles and columns seem to be a wealth of good reading for the game crowd, what I've always tried and failed to understand is the appeal of the comics portion of this magazine. The stories have never been anything more than drawn-out conversations between fellow gamers — and the art, if one can call it that, is nothing more than the same, uninspired panel copied over and over again. Frankly, it's one of the most boring things I've ever read, and no amount of storytelling brilliance can overcome such lackluster, one-note production.

John Petty: Jim, you've obviously missed the whole point of this comic book. It's not about the art, which is, certainly, crude. (Jolly Blackburn, the "artist," admits as much.) What's brilliant about this book — and what keeps my wife (non-gamer) and me (former gamer) reading every month — is the wonderful way in which the creators have perfectly captured the je ne sais quoi of a gaming table. From the "hack-and-slash" gamer to the "rules lawyer" to the "sensitive role-player," these are types that exist at every gaming table everywhere in the world. Lighten up a little and focus on the brilliant characterization and the clever writing that's brought forth in each issue. So-called "real" comic-book writers like Brian Michael Bendis and J. Michael Straczynski could learn something about storytelling from Jolly Blackburn and his team.

Johnson: Since when have comics not been about the art? Blackburn's admission to his own work's crudeness doesn't make it OK. Every other comic book out there is held to a standard for both writing and art. For some unfathomable reason, this book has become the darling of the independent comics world, and we're all supposed to love it. Well, guess what? Just because its fans can dismiss its artistic shortcomings doesn't mean the rest of us should. Gamers think it captures the gaming atmosphere? Great. Me, I'd rather stick a pack of firecrackers in my back pocket and squat over a campfire than read another issue of this. How's that for lightening up?

Petty: Wow. Did you take an extra dose of cranky pills today, Mr. Sunshine? Not every artist has to be Neal Adams or Alex Ross, you know. I realize this concept may be foreign to a lot of people, given comics' current art-driven, "flavor-of-the-month" focus, but sometimes it's not all about the pretty pictures. Sometimes, great storytelling is about the story. That's what Blackburn and his crew have got going here. They've created a book that is almost totally character-driven. When was the last time you read a comic book in which the characters acted consistently in character for 100 issues? That's quite an achievement in my book, one that I'm happy to support month after month.

Johnson: Whatever talents Blackburn might have as a writer, he negates them by refusing to commission an artist who can embellish his work by taking his characters out from behind the gaming table once in a while. Even Beavis and Butthead didn't sit on that couch all the time. Great characterization is one of the only tools Blackburn has at his disposal, and it's certainly an important story element, but it's just that: one element. Five well-characterized gamers who do nothing but incessantly yak it up do not make for a great story.

Petty: There's no shortage of great artists working in comics today. That's a fact. It's also a sad fact that there's a paucity of great writers. Although his subject matter is, admittedly, limited, Jolly Blackburn is at the top of the list, as far as clever, incisive writers go. Besides, just because you're not a gamer is no reason to trash KoDT. Anyone who's been in comics for as long as two old guys like us have been certainly knows his or her share of geeks. This is a celebration of that lifestyle. Embrace it, buddy. Love and accept your inner geek. I have. Believe me, you'll feel much better if you do.

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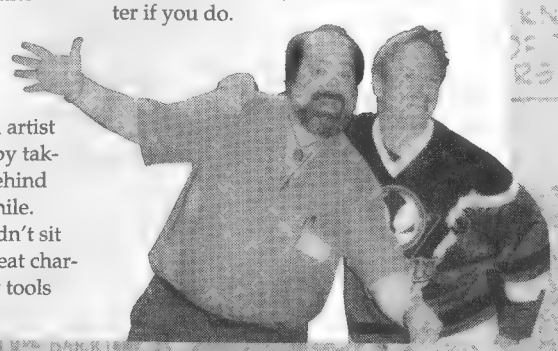
NO. THE BIGGEST 'DAMN' DUNGEON EVER.
I'M NOT FOLLOWING YOU, KID.
SO I'M WRENCHING THIS GUY'S ANKLE AND BITING HIS HAMSTRING WHEN... HUH?
BIGGEST DAMN DUNGEON...?
WHAT'S NOT TO FOLLOW?



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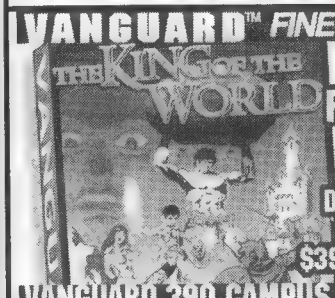

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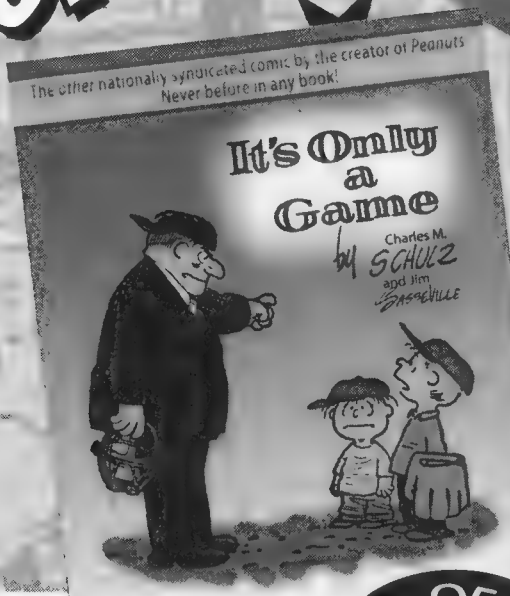
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by Charles M. SCHULZ and Jim SASSEVILLE

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BRIDGE
SCHULZ

PICK OF THE MONTH TPB

It's Only a Game

About Comics

$14.95, b/w, 240 pgs., available now

Writer-artists: Charles Schulz, Jim Sasseville

reviewed by **Brent Frankenhoff** ★★★★

While fans of Charles Schulz' work are rightly excited about Fantagraphics *Complete Peanuts* series, they can also acquire other Schulz work, including his *Li'l Folks* strips (a collection has been available for several months through the Schulz museum) and now his other syndicated strip *It's Only a Game*. (Yes, his religious cartoons appeared in long out-of-print collections and his work also appeared in two collections of Art Linkletter's *Kids Say the Darndest Things*, as well as 1964's *Dear President Johnson*, and 1965's *Two by Fours*, a "parenting manual.")

It's Only a Game began in 1957 as a series of single-panel (for the most part) cartoons focusing on various sports with one panel in each group devoted to bridge. The strips could run in a Monday, Wednesday, Friday format or all together in color on Sunday with an additional gag along the top of the strips. While Schulz plotted the strips, the finished art and lettering was done by Jim Sasseville, who also produced much of the *Peanuts* work for the Dell comic-book series.

There are some knee slappers in the group, including the example shown (probably the only funny bridge joke in the bunch, unless you're a huge bridge fan), and some duds (again, mostly confined to the bridge category), many of which can be attributed to almost half century that's passed since their original publication.

This is one book that any true Schulz fan needs to add to his or herr collection. Sasseville's notes add to the enjoyment.

www.aboutcomics.com

ISBN: 0-9716338-9-4

Super Power Blues

UnredComicBooks

$11.95, b/w, 84 pgs., available now
Writer and artist: Dave Morello
reviewed by **Jim Johnson** ★★½

Yes, this is a super-hero comic, but doggoned if Morello hasn't found a way to wring a fairly original idea out of a genre that isn't given much credit for originality nowadays.

Metro City is apparently run by a fascist governing body that many refer to as The Elite. And The Super Power is The Elite's own chosen protector for the city. But there is another individual with super-powers who seeks to take out this so-called protector.

Morello's graphic novel is more simple and more quickly read than its 84 pages might suggest, due to his usage of large panels with minimal content. And the artistic content is attractively unusual, combining a Jim Mahfood-style simplicity with a touch of Rick Geary flair. Morello opts for the fitting *noir* look, with no shortage of dark backgrounds and nighttime battles. One puzzling oddity, though, is his continued usage of strange, bubble-like circles that do nothing more than make every character seem as if he or she is suffering from indigestion.

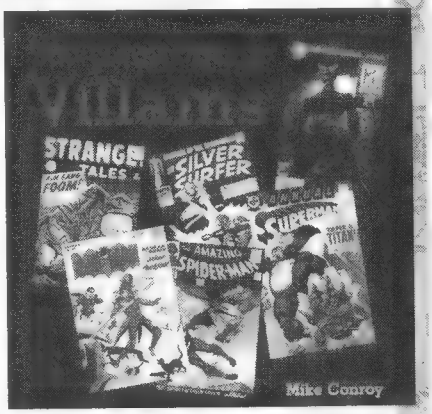
Most creators in the small-press market don't have much new to say about super-heroes, but Morello's book is a refreshing exception.

www.unredcomicbooks.com
ISBN 0-9744090-0-6

500 Comic Book Villains

Barron's Educational Series, Inc.

$18.95, color, 376 pgs., available now
Writer: Mike Conroy
reviewed by **Jack Abramowitz** ★★★



This is the sequel to Conroy's *500 Great Comic Book Action Heroes* and, in some ways, actually surpasses it. For starters, Conroy's definition of "great" was a little too broad when it came to super-heroes. With villains, he doesn't even make that claim, but the goal is still easier to meet.

Think of "great" Batman, Spider-Man, and Flash villains. How many is that? Dozens, probably. Add Superman and The Fantastic Four, and you've already got scores.

This collection isn't confined by "great." There are scads of gloriously obscure Golden Age villains to be found.

There are some odd calls. Does Morgan Edge *really* need two entries (for his pre- and post-*Crisis* incarnations)? And it's strange that The Secret Society of Super-Villains, a team invoked more than 20 times throughout, doesn't merit its own entry.

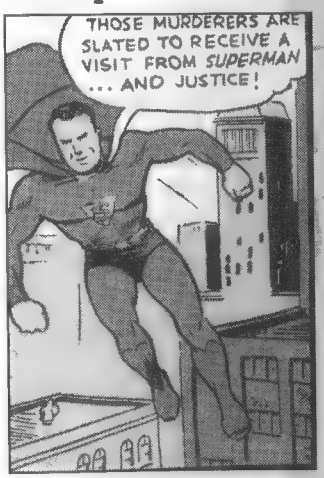
Despite debatable inclusions, omissions, and mathematical errors (According to the entry for Green Goblin II, *Amazing Spider-Man* #136 came 135 issues after #31.), this book is lots of fun. It will also inspire less aggravation among diehard fans than did its predecessor.

www.barronseduc.com
ISBN 0-7641-2908-2

Superman Archives Vol. 1

DC

$19.95, color, 272 pgs., available now
Writer: Jerry Siegel
Artist: Joe Shuster
reviewed by **George Nelson** ★★★½



Collecting the first four issues of the Man of Steel's original Golden Age solo title, this reissued archive presents the elemental Superman. The protector of the weak and helpless, the Superman portrayed here by Siegel and Shuster often acts as a champion of social justice, intervening on behalf of oppressed mine workers and orphans and battling corrupt lobbyists and politicians. As rendered energetically by Shuster, Siegel's stories reflected the concerns of the day — a nation struggling to recover from economic distress even as it inched toward war.

Readers accustomed to the character's portrayal over the decades may be surprised at Superman's often ruthless treatment of his adversaries in these adventures. However, even at this early stage many of the elements familiar to generations of Superman fans can be found — Superman's pretense of cowardice in his guise of Clark Kent, Lois Lane's contempt for her "spineless" colleague, the expansion of the Man of Tomorrow's powers beyond strength and invulnerability, the identification of Kent's newspaper as *The Daily Planet*, and early encounters between Superman and his archfoe, a red-haired Luthor.

www.dccomics.com
ISBN: 1-40120-630-1

The Legion: Foundations

DC

$19.95, color, 176 pgs., available now
Writers: Dan Abnett, Andy Lanning
Artists: Christ Batista, Tony Harris, et al
reviewed by **S.A. Bennett** ★★

This reprint of a recent Legion storyline is all the evidence needed to explain why DC has again deemed it necessary to reboot The Legion of Super-Heroes with another new #1.

The problem isn't so much that its dense, self-referential mythology has kept the book from breaking out beyond its hard-core fan base (though, to be honest, that hasn't exactly helped) or that the book was badly done. It's just that it's kind of dull, which is made abundantly clear during a would-be epic that never catches fire in spite of bullet points including Darkseid as the villain and a guest appearance by *Crisis on Infinite Earths*.

The story seems more concerned with stale teen-soap-opera aspects, focusing mostly on repeatedly hammering home the obvious point that a time-lost Superboy doesn't fit in with The Legion. And the rotating series of artists, as strong as they and their pages frequently are, is both distracting and distancing: yet another obstacle keeping readers from connecting to a half-hearted, seen-it-all-before plot.

www.dccomics.com
ISBN: 1-40120-338-8

Man is Vox: Paingels GN

Candle Light Press

$21.95, b/w, 272 pgs., available now
Writer: John Ira Thomas
Artist: Carter Allen
reviewed by **Jim Johnson** ★½

Whatever universe Thomas has cooked up in his mind, it would be nice if he let his readers in on it. Instead, he simply throws this mammoth graphic novel at the audience and tells his story, oblivious to the fact that there is nothing to help the reader understand, much less care, just what it is he's trying to say.

With enough perseverance, more than this book deserves, a reader can ascertain that a metaphysical presence wants to be born in human form but has unwisely chosen to take possession of a newlywed husband who is unable to impregnate his wife. But figuring out how to start the car doesn't mean one knows how to drive it, and the rest of the story remains difficult, if not impossible, to decipher.

Allen's experiment with radically different art styles in each chapter at least gives readers something to look forward to, visually. He dabbles in everything from childish crayon scrawls to collage to simulated primitive computer graphics, giving at least the illusion of an interesting package. But that's all it is: an illusion.

www.candlelightpress.com
ISBN 0-9743147-4-9

All Things Alice

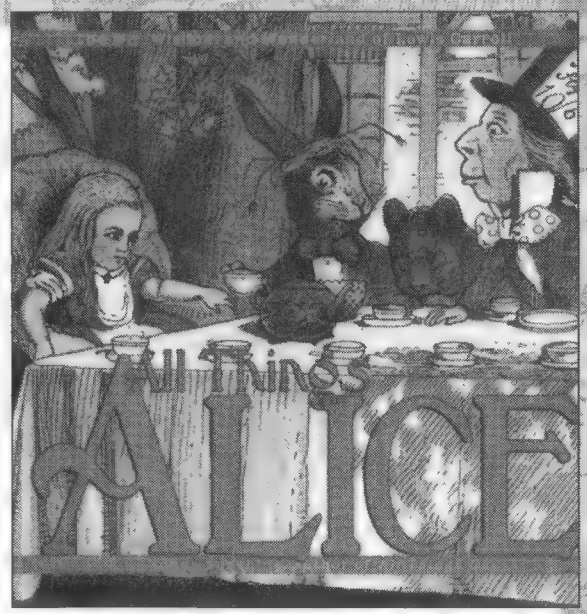
Clarkson Potter/Publishers

$29.95, color, 352 pgs., available now
Writer: Linda Sunshine
reviewed by **Jack Abramowitz** ★★★

Somehow, this volume seems to lack the "oomph" of its predecessor, Sunshine's *All Things Oz*. Is the collected art somehow less extensive? Is it that there are only two *Alice* books from which to draw, as opposed to 14 original *Oz* books? Is it this reviewer's personal preference for Oz? Or perhaps we've just seen this trick before and it's less impressive the second time around.

In any event, *All Things Alice* is still an impressive work, consisting of, not just quotes from Lewis Carroll from his *Alice* books, but from his letters and other rarely seen works. There are also quotes on Carroll and his characters from personalities as diverse as John Lennon and Marshal McLuhan.

The art comes from a wide range of sources. Big Little Books, *Life* magazine, and a Ray Ellis LP (*Ellis in Wonderland*) are scattered among illustrations from an assortment of *Alice* editions. Alice can also be found hawking products, from Ford automobiles to Post Toasties. Puzzles and riddles by Charles Dodgson and recipes (to "feed your head") round out this charming collection.



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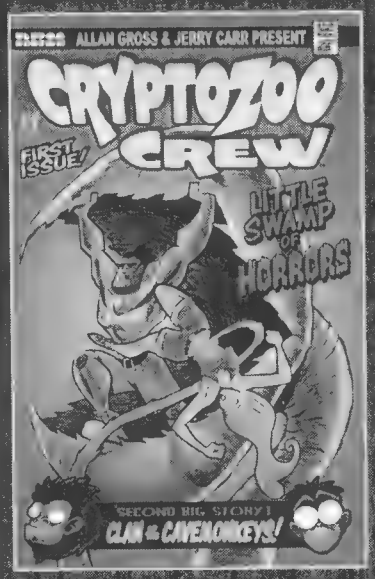

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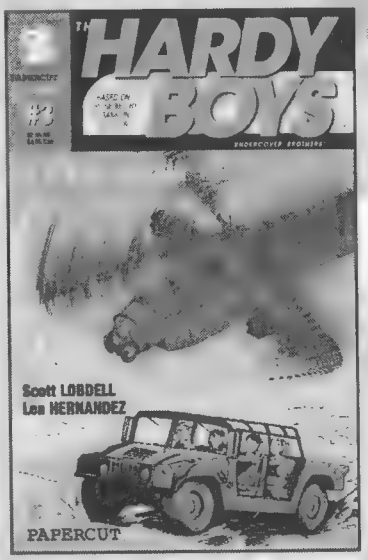

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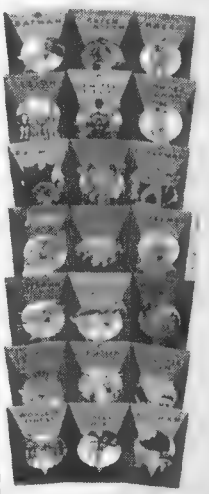

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Dead@17: The Complete First Series

Viper Comics

$14.95, color, 112 pgs., available now
Writer and Artist: Josh Howard
reviewed by **Ian M. Feller** ★★★½

There's nothing more rewarding than reading a truly great series from a small publisher. *Dead@17* is clever, witty, well written and -drawn, and well timed to capture the audience left by the ending of *Buffy*.

When 17-year-old Nara is mysteriously murdered, her family and friends Hazy and Elijah are left to wonder why. When zombies begin to invade their town and Hazy is attacked, she's even more shocked when she sees that Nara is alive and has come to her rescue. How and why she's returned is answered by the mysterious stranger Noel, who turns out to be closer to the situation than anyone expects.

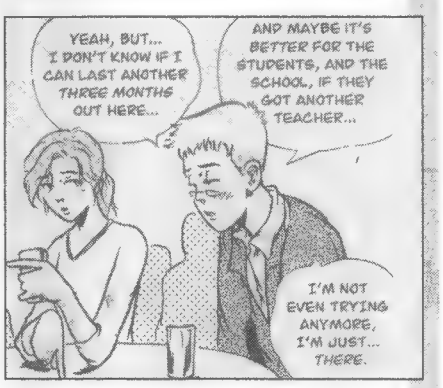
Without giving the story away, let's just say that this series contains a demon from Hell, lots of zombies, kick-butt action, and dialogue that would make Joss Whedon proud. And the art, drawn in a pseudo-manga style, is eye-catching and perfect for this teen-ager's story. The series is fresh and original, and, if the bookstore crowd that loves to read manga knew about it and could get it, they'd be reading it, as well.

www.vipercomics.com

Love as a Foreign Language Vol. 1

Oni

$5.95, b/w, 72 pgs., available now
Writer: J. Torres
Artist: Eric Kim
reviewed by **S.A. Bennett** ★★


YEAH, BUT... I DON'T KNOW IF I CAN LAST ANOTHER THREE MONTHS OUT HERE...
AND MAYBE IT'S BETTER FOR THE STUDENTS, AND THE SCHOOL, IF THEY GOT ANOTHER TEACHER...
I'M NOT EVEN TRYING ANYMORE, I'M JUST... THERE.

This manga-sized volume sets up its slight premise with glacial slowness, as readers watch American English teacher Joel suffer from culture shock and homesickness as he endures the frustrations of being a foreigner in Korea. He's just about to tender his resignation at the school where he teaches and go home, when he meets the beautiful Hana, a Korean woman who's just starting work there.

Clearly, readers are supposed to sympathize with Joel, but he's painted as such a whiner in an enviable situation it's hard to feel more than a twinge of empathy for him. And, while it's plausible for a man to fall in love with a woman he knows absolutely nothing about, it's hard to tell whether he's being romantic or just unbelievably superficial.

It's difficult to imagine Hana reciprocating Joel's feelings, given his attitudes toward her culture, but writer J. Torres has an excellent track record uncovering unexpected depth in prickly characters who are uncomfortable in their own skin. Hopefully, Joel will undergo some personal growth in Volume Two.

www.onipress.com
ISBN: 1-93266-406-8

Territory 51

Law Dog Comics

$12.95, color, 96 pgs., available in February
Writer: James Heffron
Artist: Patrick K. LaHotch
reviewed by **Jim Johnson** ★★★

Wow. Sometimes the coolest ideas are the simplest, such as: What if an alien ship crashed in the desert Southwest — in 1873?

James Heffron starkly contrasts high-tech alien science fiction with no-tech Western adventure. It's a jarring blend, which helps make the book work. Alien technology is always far ahead of our own, don't'cha know, but its appearance in a comparatively primitive setting elevates the threat, and all the while readers wonder why this kind of thing hasn't been explored more often.

Patrick LaHotch's art visually pulls off what Heffron does conceptually, rendering alien spacecraft as adeptly as horse-drawn carriages, helped along by Chad Fidler's gorgeous colors. Artistically, this is a beautifully produced book. The only disappointment beyond Heffron's concept is his decision to move away from exploring what a 19th century *X-Files*-type conspiracy would be like and more toward a typical but not-unsatisfying traditional alien-infiltration storyline, *à la* such 1980s TV series as *War of the Worlds* or *V*. It's a good story, to be sure, just one that underuses the premise.

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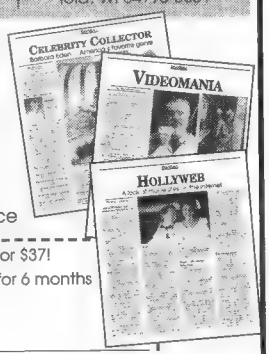

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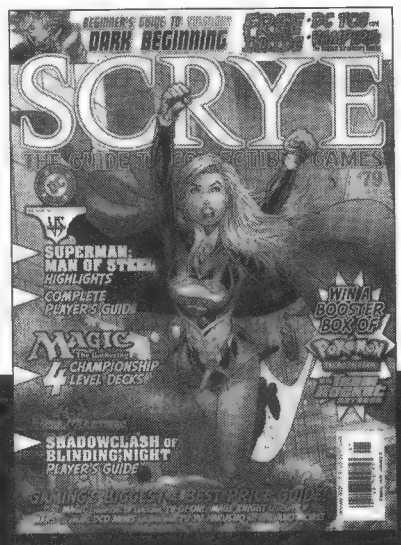

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The Art of Greg Horn

Image

$39.95, color, 146 pgs., available now
Artist: Greg Horn
reviewed by **Jack Abramowitz** ★★★½

When the very short list of great comics painters is eventually compiled, Greg H. is sure to be on it. And, while Hildebrandt will no doubt find his place, in this case, we mean Horn.

This beautiful volume collects a staggering representation of Horn's work. Comics are represented — with examples from *Emma Frost*, *Elektra*, *Marville*, and *Namor*, among many others. Copious art from various comics and gaming magazines are also included, as are a wide variety of advertising pieces.

While Spider-Man and Wolverine are well represented, one of Horn's strongest suits is painting beautiful women, usually not over-dressed. The difference between Horn's body of work and that in numerous swimsuit and lingerie comics is that, outfits notwithstanding, Horn's women are not tawdry; they are strong characters who command respect.

One can't fault the inclusion of Horn's own property, *J.U.D.G.E.*, but it is really one of the less compelling chapters.

A package such as this is often for the already committed fan. In this instance, the power of the art will take newcomers and turn them into die-hard devotees.

www.greghornjudge.com
ISBN 1-58240-397-X

The Basil Wolverton Reader Vol. 2

Pure Imagination

$25, b/w, 158 pgs., available now
Writer and Artist: Basil Wolverton
reviewed by **S.A. Bennett** ★★★

If any of his creations sum up the signature surrealistic style of Golden Age artist Basil Wolverton, it's Powerhouse Pepper, his endearingly good-natured strongman in a striped sweatshirt, who happily is well represented in this outstanding collection.

However, calling him a "character" is stretching things a bit since, regardless of genre in his stories, characterization comes in last, if at all.

First and foremost, they're exercises on the themes of silly word play, impossible occurrences, and truly repellent grotesques, the goal always to top the previous strip. That's true, whether his lead is Disc-Eyes the Detective, Splash Morgan, Mystic Moot and his Magic Snoot, Bingbang Buster and his Horse Hedy, or even his marginally straight space super-hero Spacehawk.

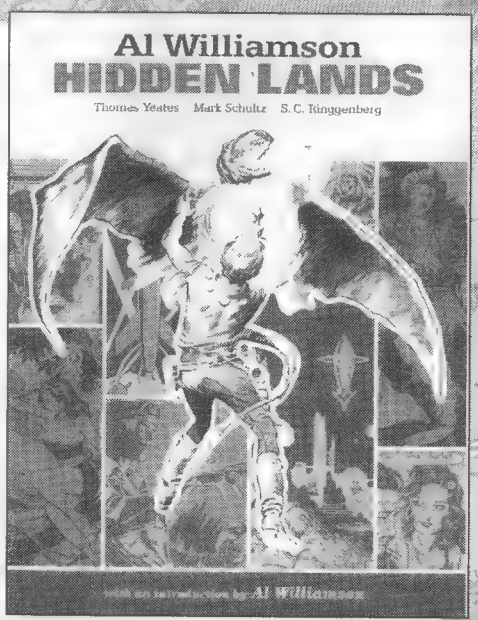
Thanks to frequent reprints and Wolverton's literally unbelievable alien flora and fauna, Spacehawk is probably his best-known creation, but he's not at his best here. Editorial fiat sent him to Earth to help the war effort, where he's saddled with a sidekick named (I'm not kidding) Dork and is reduced to dealing with a black-market tire ring.

ISBN: 1-56685-027-4

Al Williamson Hidden Lands

Dark Horse

$22.95, b/w, 224 pgs., available now
Writers: Thomas Yeates, S.C. Ringgenberg, Mark Schultz; Artist: Al Williamson
reviewed by **Tim Lasiuta** ★★★½



Long, long ago, in a country far, far away (Colombia), a young Al Williamson was first introduced to the world of comics strips. *El Imperio Submarino* by Carlos Clemen and *Aguila Azul* by Will Eisner made him aware of what would be his future calling.

His early work appeared in many publishers' comics. Toby, E.C., ACG, and Timely all printed his intricately pencilled pages. Westerns, romance, science-fiction, and fantasy received the trademark Williamson touch.

In *Hidden Lands*, Thomas Yeates, Mark Schultz, and S.C. Ringgenberg have given readers a gift of Williamson. Each chapter focuses on a different aspect of the 1950s work of this master. E.C., Timely, Atlas, and Charlton are all represented. Many stories from the Timely files are included (in black and white), and a couple of unpublished Jann of the Jungle tales (without Ralph Mayo) appear.

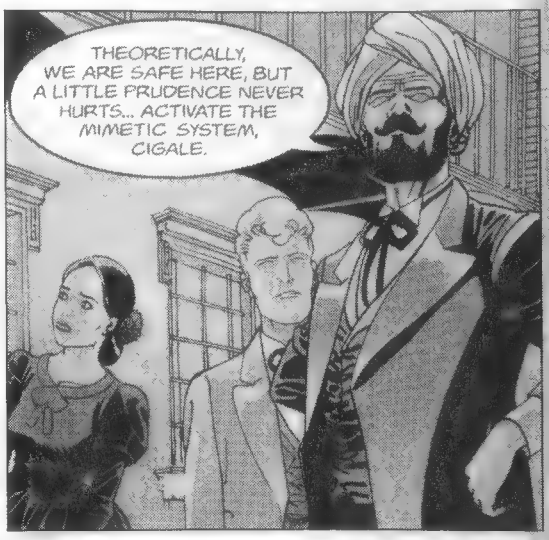
With the primitive tools he had at his disposal, Al Williamson's art stood head and shoulders above the crowd. *Hidden Lands* is awesome, awe-inspiring, and a loving tribute to one of our industry's treasures. Follow the pages of this book; there's gold in *Hidden Lands*.

www.darkhorse.com
ISBN: 1-56971-816-4

True Memoirs of Docteur Mystere Vol. 1 — The Mysteries of Milan

SAF Comics

$12.95, color, 50 pgs., available now
Writer: Alfred Castelli; Artist: Lucio Filippucci
reviewed by **S.A. Bennett** ★★★



I had high hopes for this European album featuring the French pulp hero Dr. Mystere, but, unfortunately, "The Mysteries of Milan" reads like a camp comic romp version of *The League of Extraordinary Gentlemen*.

With their (to us) oversized format, European graphic novels can have as many as 10 panels per page, but here 10 seems the bare minimum, giving Castelli's story little room to maneuver.

There are a few moments of genuine heady fission, as when the good Docteur and his towheaded companion Cigale arrive in Milan via their "electric hotel" (a combination trackless train and bed camper), summoned by the pseudonymous "Lady B" to battle an arch-villain who's equally unnamed.

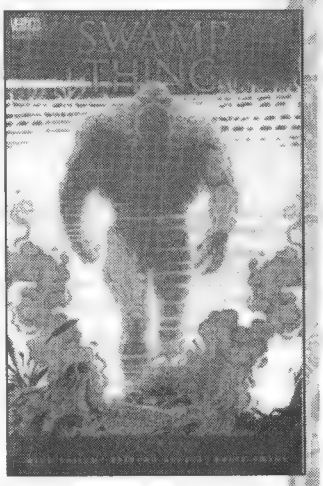
The first plot is a hodgepodge of sorcery and science, Chinese warriors, and mechanical men, which is infrequently lightened by a veritable dogpile of guest spots by famous fictional characters of the period, from Henry Higgins and Col. Pickering (from *My Fair Lady*) to The Phantom of the Opera. It's a handsomely mounted adventure that sadly never quite gets out of first gear.

www.safcomics.com
ISBN: 9-07667-526-05

Swamp Thing: Regenesis

DC/Vertigo

$17.95, color, 160 pgs., available now
Writer: Rick Veitch
Artist: Veitch, Alfredo Alcala, Brett Ewins
reviewed by **Jack Abramowitz** ★★



Alan Moore is a tough act to follow. Make no mistake: Rick Veitch did a bang-up job picking up the reins on *Swamp Thing*. The story that's here does not disappoint. What's *not* here does.

Moore had Swamp Thing lost in space. While he was away, The Parliament of Trees set into motion the plan to create the next plant elemental. Then Swamp Thing returned. We can't have two plant elementals; hence, the problem.

This volume includes heavy doses of John Constantine (who was spinning off into *Hellblazer* around this time) and guest stars such DC regulars as Solomon Grundy, Roy Raymond (made insufferable), and the ubiquitous Batman.

So what's wrong with it? The problem isn't resolved. This volume collects *Swamp Thing* #65-70 (Oct87-Mar 88). Stretching it out to #75 or #76 would have provided greater closure for this storyline.

The art varies. What works for Veitch on his own properties, such as *Maximortal*, does not always work on the aforementioned DC regulars. His Grundy is particularly disturbing.

Nevertheless, what's here is good. Stopping short isn't.

www.dccomics.com
ISBN: 1-40120-267-5

Mary Jane Vol. 1: Circle of Friends

Marvel

$5.99, color, 96 pgs., available now
Writer: Sean McKeever
Artist: Takeshi Miyazawa
reviewed by **Brett Weiss** ★★★

With all the death and destruction in DC's *Identity Crisis* and Marvel's "Avengers Disassembled," it's nice to take a breather with *Mary Jane*, a harmless little series that is one of the few non-Archie comic books currently in publication that will appeal to teen-age girls. This pretty volume, which collects the first four issues, is an agreeable (if ultimately inconsequential) concoction of romance, jealousy, friendship, and other issues concerning the high school set.

The art has a modern look that will appeal to teens, and the writing is solid, especially the parts where M.J. obsesses over the exotic Spider-Man and is bored by nice guy Harry Osborn. However, there is one cringe-worthy scenario in which a boy who has been bullying Mary Jane expresses his true feelings for her. This stab at poignancy tries to show the kid in a sympathetic light, but it's too unrealistic and too cloying, even for a story of this type.

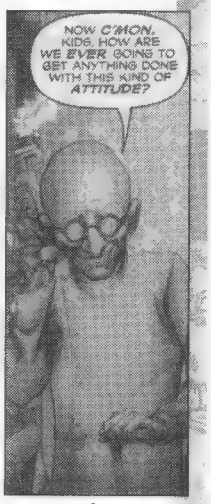
Overall, *Mary Jane* is a sound recommendation for gentle readers who enjoyed the more relationship-oriented aspects of the *Spider-Man* movies.

www.marvel.com

Outsiders Vol. 2: Sum of All Evil

DC

$14.95, color, 144 pgs., available now
Writer: Judd Winick
Artists: Tom Raney, Will Conrad, Tom Derenick
reviewed by **S.A. Bennett** ★★★



Before "dark" became the norm in the DC universe, there was Judd Winick's *Outsiders*, which sported the kind of rough language, brutal action, and sexually charged scenes more in keeping with *The Authority* than The *JLA*.

Those elements are on display in the two storylines collected here. The first creates a major new menace in the form of a Russian gangster who gains the powers of Sabbac, a minor Captain Marvel Jr. (who guest-stars) villain and runs with them.

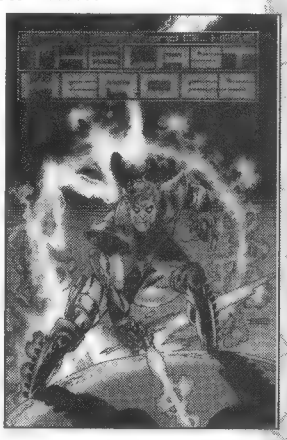
The writer must have a soft spot for The Marvel Family, because, in the second story, mad scientist Dr. Sivana has a breakout guest spot mentoring The Fearless Five. All of Winick's villains seem to ooze a special sort of self-satisfied glee that goes way beyond simple stereotypical mustache twirling, but they all pale before Sivana, who delivers a show-stopping speech hammering home an important point we tend to forget about super-villains. Great writing, great art, and the right ratio of soap opera to action: This gets the super-team formula right.

www.dccomics.com
ISBN: 1-40120-243-8

The Last Heroes

ibooks

$18.95, color, 112 pgs., available now
Writer: Steven Grant
Artist: Gil Kane
reviewed by **Brent Frankenhoff** ★★★



For those who were curious how *Edge* from Malibu's Bravura imprint ended, here's your chance to finally see that final, previously unpublished, fourth issue. For others, it's a chance to see one last piece of work by the late Gil Kane.

It was a fun mini-series with a lot of promise (two additional four-issue mini-series were planned at the time of Bravura's implosion), but the theme of what to do with super-powered beings who decide they're an authority unto themselves had been dealt with before this 1994 story and several times since, so there's little new here.

The art is some of Kane's best, showing that his talent never waned. Take your time reading, however, as balloon and caption placement is poor in spots, causing the story's flow to be interrupted while the reader tries to figure out which balloon to read next, a point that would have kept the rating at two-and-a-half stars, except that finally completing the project rated the extra half star.

www.ibooks.net
ISBN: 0-7434-9321-4

The Review Crew

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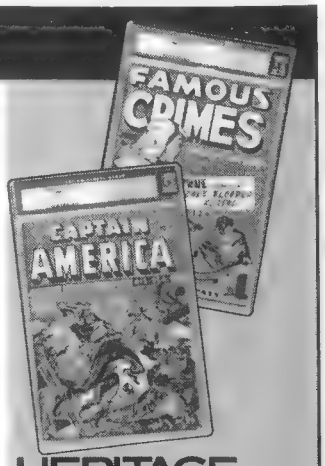

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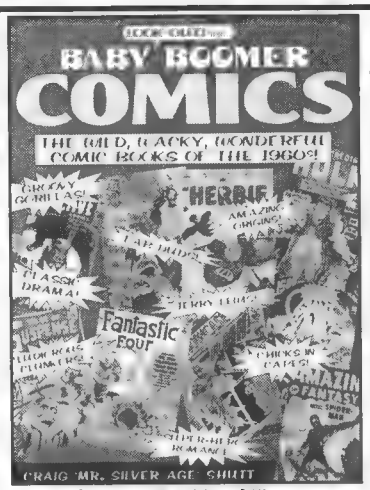

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American Anime magazines:

GROWING SINCE 1978

by FRED PATTEN

Anime magazines: Older than you think?

Last month I profiled *Protoculture Addicts*, "America's Oldest Anime Magazine." OK, I should have said America's oldest *surviving* anime magazine. Yes, there were *Anime-Zine* and *Animage* before it. In fact, let's do a brief history of anime magazines in general.

The first American anime magazines were attempts by fans to publish English-language equivalents of the Japanese anime magazines, so let's start there. The granddaddy of them all was *Animage*, with its first issue cover-dated July 1978. *Animage* (a contraction of "animated image;" the Japanese love to contract and combine English words — look at *Pocket Monsters/Pokémon*) wasn't the first magazine in Japan devoted to animation. But those earlier were cinema-specialty journals,

academically and technically oriented. *Animage* was the first anime magazine in the professional movie-fan sense, with lots of glossy full-color publicity stills displaying the most popular and soon-to-be-released theatrical and TV titles.

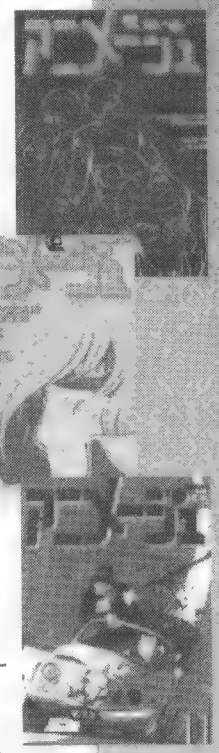
To digress, just how important *Animage* was did not become fully evident until many years later. It included interviews and photographs of directors, voice actors, and the cartoonists of the manga which were the basis of the most popular anime. This laid the foundation for the rise to idol-status of voice actors who had previously been almost anonymous.

Animage was the first to publicize the talent of director Hayao Miyazaki. It was *Animage*'s editor Toshio Suzuki who persuaded Miyazaki to create an original manga to be serialized in the magazine, *Nausicaä of The Valley of The Wind*, which began in the February 1982 issue. This led to the animation of *Nausicaä*, financed by *Animage*'s publisher, and to the establishment of Miyazaki's Studio Ghibli in 1985. So, arguably, it was *Animage* which led to the public's discovery of Miyazaki and to the very existence of his now-internationally beloved classics such as *My Neighbor Totoro, Kiki's Delivery Service, Princess Mononoke*, and *Spirited Away*.

Animage and its imitators from other publishers, such as *Animec* (1978), *The Anime* (1979), *My Anime* (1981), and *Animedia* (1981), were also influential with the elevation of anime during the late 1970s and '80s from children's cartoons to popular entertainment for adolescents and adults. They championed the shift in the giant-robot TV series from the juvenile "giant robot as super-hero" version of the 1970s to the more adolescent "giant robot as futuristic military vehicle" version of the 1980s. The magazines similarly promoted anime as appropriate for adolescent-level comedies and romances like *Urusei Yatsura, Maison Ikkoku*, and *Kimagure Orange Road*.

In America, these Japanese magazines were just as influential with early anime fans, who bought them for the artwork alone. These magazines made it clear that anime was serious stuff. America had movie and TV magazines like *Starlog* for science fiction and *Famous Monsters* for horror movies. But the only American animation publications were children's comic books and picture books. The Japanese magazines established anime as something worthy of as much interest as the Marvel and DC super-hero comic books that college students were openly fans of.

It was a sore point almost from anime fandom's beginning around 1976-77 that there was virtually no information on anime in English. The first American anime fanzines, starting in mid-1979, were admittedly feeble attempts to fill this void. The fanzines were of the personal and fan-club variety, usually amateurishly typed, 10 to 20 pages, and mimeographed or photocopied in print runs of 100 or 200 copies. The most common topics were a mixture of plot synopses and fan art about the currently most popular anime TV series like *Battle of The Planets* and *Star Blazers*, and research into "lost" information about the American TV series of the 1960s such as theme song lyrics and episode title lists for *Speed Racer, Astro Boy*, and *Prince Planet*. They often also included reports of local anime club activities, and letters from fans wanting to trade videotapes.



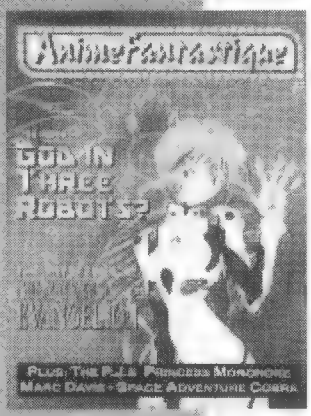
The granddaddy of all American anime magazines,* Animage *debuted in June 1978.

By the mid-'80s, anime fandom had grown considerably larger and more sophisticated. It now included fans who could read and correspond in Japanese. The desire for an anime magazine of the quality of *Starlog* grew. But the fans realized that the fandom was still so small that no professional publisher would spend its money on a magazine for such a limited market. They would have to do it themselves as a labor of love.

The first American "professional" anime magazine was *Anime-Zine*, published in Rahway, N.J. by three fans: Robert Fenelon (the publisher/editor), Beverly Headley (co-producer), and Luke Menichelli (graphic designer) under the name of Minstrel Press. It was only around 30 pages and printed on cheap paper, but it looked like a "real" magazine. The first issue featured articles on *Megazone 23 Part 1* (which was newsworthy for serving as raw footage for the forthcoming *Robotech: The Movie*), the *Godzilla* movies, and the American *Warriors of The Wind* version of Miyazaki's *Nausicaä*. This was largely because those were current in America and *Anime-Zine* could get authorized publicity art from the U.S. licensees to publish. It was a good start, but *Anime-Zine* only managed to

produce three issues, from April 1986 to Spring 1988. Its fatal flaw was that it could never get a distributor, and its fan publishers could not sell enough copies by mail-order to afford to continue it.

Animag, the second magazine, did considerably better. It was published by Matthew Anacleto and a larger editorial staff drawn from San Francisco's A.N.I.M.E. club, which had more than a hundred members. It had deeper pockets and could afford full-color covers. The A.N.I.M.E. team did a better job of getting *Animag* into comic-book specialty shops, and eventually got Pacific Rim Publishing, a small local publisher with some West Coast distribution, to take it over. Unfortunately when Pacific Rim went out of business, *Animag* disappeared. It lasted for 15 issues, from July 1987 to early 1993.



AnimeFantastique — *from the publishers of movie fan magazine* Cinemafantastique — *hit the scene in 1999.*

Third was *Protoculture Addicts* which was covered last issue. *PA* is thankfully still serving the anime community.

Fourth was *Animenominous!*, a second attempt by a NYC/Philadelphia/New Jersey fan group (including Luke Menichelli again) to publish a professional anime magazine. It had higher production values than *Anime-Zine*, but it only lasted five issues from Summer 1990 to Spring 1993. Fans joked that it failed because nobody could pronounce its title to ask for it.

Fifth was *V-Max*, started in August 1991 by Matthew Anacleto and several of the original *Animag* team because they were unhappy with changes that Pacific Rim made to that magazine. *V-Max* followed a somewhat similar path; after self-publishing several issues which slowly improved in quality, its editors got R. Talsorian Games to finance it and ensure its distribution. *V-Max*'s final issue was #17 in Fall 1996, after which it became a victim of a loss of interest by both R. Talsorian Games and its fannish editors, whose personal lives were growing in different directions.

Viz Communications, the San Francisco-based American arm of Japan's Shogakukan Publishing, started *Animerica* with a test issue #0 in November 1992, followed by #1 in March 1993 after the test was a big success. *Animerica*, with all the resources of a major Japanese publishing company, including access to Tokyo animation studios, is considered by many as the first "real" American anime magazine. *Animerica* has appeared monthly ever since, with only a few exceptions.

But *Animerica* and *Protoculture Addicts* have not been the only anime magazines until they were joined a couple of years ago by *Newtype U.S.A.* and *Anime Insider*. There have been several short-lived magazines during the '90s. Mark Paniccia, today a Batman writer and a manga editor at Tokyopop, self-published four issues of *Manga Newswatch Quarterly* from mid-1991 through mid-1992. It was a *Previews*-like magazine devoted entirely to news of forthcoming American manga and anime video releases. *Mangazine*, which began as a manga-inspired American independent comic book from San Antonio, Texas-based Antarctic Press in August 1985, switched to an anime newszine with its March 1992 issue. *Mangazine* devoted each issue to an in-depth profile of a different anime TV series until May 1996, when it returned to its comic-book format.

Cinefantastique magazine experimented with an anime-specialty sister magazine, *Animefantastique* during 1999, but killed it after only four issues when it was not an instant success.

Manga Max was an excellent anime magazine (despite its "manga" title) published in London by Titan Magazines for both Britain and America, but unfortunately it never got adequate American distribution. It died after 20 issues (December 1998 to Summer 2000). Honolulu's anime fans produced a very nice printed anime magazine, *Animeco*, for 12 issues from Winter 1996 through Summer 2000, when it switched to an online magazine on its Limelight Media publisher's website with #13 in April 2001.

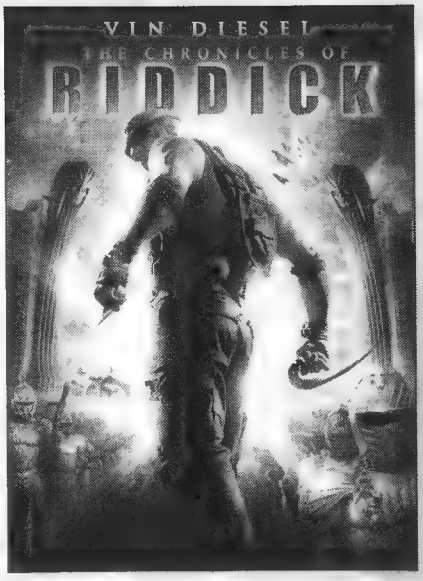
Anime Internet magazines and websites bring us to an entirely different area, so let's end this historical survey here. English-language anime magazines may not have covered the genre in depth before *Animerica* in 1992-93, but they did get off to their first toddling start in 1986, six years earlier.

The Chronicles of Riddick

Universal

$29.98, 119 mins. (134 for unrated director's cut), available now

reviewed by **James Mishler** ★★★½



Some may think space opera died when the ultimate space opera, *Star Wars*, first hit the screen. Few thought *Star Wars* could be topped, so few tried. *The Chronicles of Riddick* is space opera, unapologetically so, but it does not take *Star Wars* head-on — it forges its own myth.

And what a great myth it is! Riddick, wanted criminal, ends up being the only man who can save the universe that turned its back on him. He must battle the vile Necromongers, an army dedicated to the end of all life. The only problem is incomplete background exposition, so viewers uninitiated in science fiction and myth will be confused. *Chronicles* also suffers from frenetic, strobe-style battle sequences that are too quick to follow and hard on the eyes. Both of these problems are ameliorated somewhat in the director's cut.

If it weren't for those two factors, *Chronicles* would be a space-opera classic. As it is, *Chronicles* falls short only because it aspired to such great heights, still leaving it light years ahead of most other so-called space-opera films.

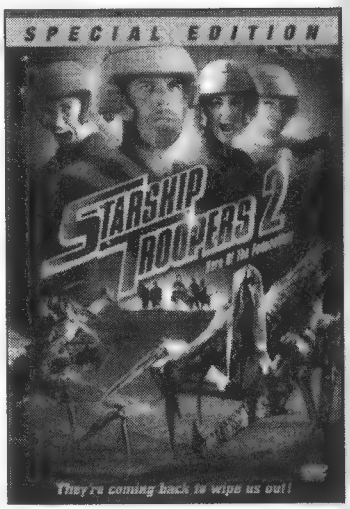
www.thechroniclesofriddick.com
www.universalpictures.com

Starship Troopers 2 — Hero of the Federation

Columbia Tristar Home Video

$24.96, 92 mins., available now

reviewed by **Oliver Chin** ★★



In 1997, director Paul Verhoeven's original movie was a pioneer of sorts. Melding live-action with computer-generated swarms of biting "bugs," it was an adventure of militaristic propaganda (inspired by the award-winning 1959 novel by Robert A. Heinlein) that featured an emphasis on monster mayhem rather than Heinlein's thoughtful appraisal of the value of the military and the military's connection to citizenship. Moreover, it featured an old Doogie Howser and a new Denise Richards. Whereas its predecessor upped the ante for digital FX, the sequel went straight to video. Equipped with a smaller budget and a starless cast, *ST2* shoots a lot lower with worse aim.

Again, a remote outpost of Federation infantry find themselves outnumbered by an alien horde. Now, the creatures have escalated the arms race by evolving into species that can inhabit human bodies. Surrounded and trapped in a tower, the surviving soldiers start to suspect each other, as they wallow in the requisite bloodbaths and terror forced by desperate last stands.

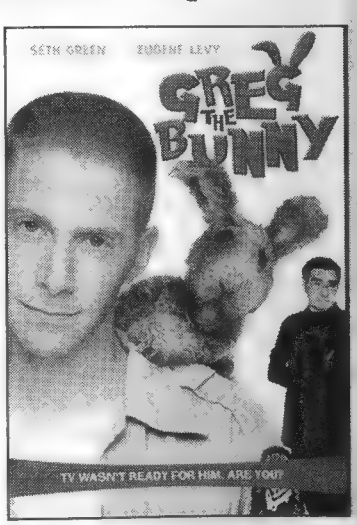
www.sonypictures.com

Greg the Bunny — The Complete Series

Fox Home Entertainment

$26.98, 299 mins., available now

reviewed by **Jack Abramowitz** ★★★½



Greg the Bunny did for puppets what *Who Framed Roger Rabbit?* did for toons. It created a world of more-or-less-peaceful coexistence. Greg stars on a children's show with humans Jack and Dottie and fellow puppets Warren (as Professor Ape) and Count Blah. Shows that rely on gimmicks rarely thrive (ask *Herman's Head*), which is a shame, because this show was hysterical.

That's not to say that serious issues weren't addressed. Some hard-hitting episodes dealt with the bitter realities of antipuppetism which, as you may have heard, is no laughing matter.

The two-disc set contains every episode, including two that never made it to TV. There are tons of special features, including deleted scenes, puppet auditions, interviews, and a nine-minute short featuring fan favorite Tardy Turtle.

Being a turtle, Tardy is "slow" in more ways than one. He's totally politically incorrect, but clearly well-liked by his co-workers. The things that come out of his mouth may seem insensitive ("Crayons taste like purple!"), but, if Ralph Wiggum can do it, so can Tardy. A'ight? A'ight blah.

www.foxtvdvd.com

MANGA REVIEWS

Gadget Vol. 1

ADV Manga

$9.99, b/w, 184 pgs., available now
Writer and artist: Hiroyuki Eto
reviewed by **S.A. Bennett** ★★★

In this weird, whimsical fantasy, Shuichi, who loves machines as much as he loves fixing them, meets a girl who tends to break them. Their meeting, over a malfunctioning piece of consumer electronics, leads to first contact with extraterrestrials (who obviously have a lot of free time) who are trying to get them together.

Or the whole thing could just an elaborate metaphor for a boy's first contact with a girl. It's kind of hard to tell how seriously readers are supposed to take such surrealistic scenes as the one in which, on the couple's first date, an arcade claw machine gives "birth" to a doll that they treat like their baby.

One traditional complaint about manga is that's it's hard to tell just how old some characters are supposed to be. That certainly holds true here, since the art has a strangely stunted style that renders every character so as to look like bigheaded, squat, barrel-chested creatures that are a lot more like toddlers than teens. As odd as it is, though, it's just that ingratiating.

www.adv-manga.com
ISBN: 1-41390-203-0

Here is Greenwood Vol. 1

Viz

$9.99, b/w, 216 pgs., available now
Writer and artist: Yukie Nasu
reviewed by **S.A. Bennett** ★★★

I'M SORRY! I'LL NEVER FIGURE YOU OUT!
HUH ?
I'M SORRY TO HAVE BUSTED IN AND FORCED MYSELF ON YOU. DO YOU FORGIVE ME?
BUT IT'S YOUR FAULT, YAKKUN! YOU'RE TOO QUIET! YOU SHOULD HAVE TOLD ME!

Here's a wonderfully original manga; 15-year-old Kazuya gets into a "lucky" car accident which reveals an undiagnosed ulcer than could've killed him.

Unable to stay with his older brother after the brother marries the girl he's got a crush on, Kazuya makes a late start to his boys-only boarding school.

Kazuya lives in Greenwood (think Sherwood Forest, home to nonconformists) dorm whose unusual members include a Christian doomsday cult and his roommate Shun, who's a girl dressed as a boy.

In any other manga, keeping this a secret and the resulting romantic and sexual eruptions between the roomies would've been the central conceit, but for some reason the school knows and doesn't care — to which Kazuya rightfully exclaims "That's stupid."

It's just another component of the series as Kazuya struggles with his studies, living alone for the first time, his older brother (who instead of becoming a respectable salaryman is a nurse — working at the school) and his still hot passion for his brother's wife, who infuriatingly has started to mother him.

www.viz.com
ISBN: 1-59116-605-5

Vision of Escaflowne Vol. 7

Tokyopop

$9.99, b/w, 208 pgs., available now
Writer and artist: Katsu Aki
reviewed by **Oliver Chin** ★★½

Based on the popular anime, this shonen (boys') manga was originally published in 1994. Along with another shojo adaptation, all versions tell the same tale of the teen-age girl Hitomi who meets Prince Van Fanel and travels to his dimension. On the planet Gaea, Van's kingdom of Fanelia is attacked by the Zaibach Empire, and the pair must search for the secret to control the Escaflowne. It is the most powerful of the mecha known as the Guymelef, and their last hope to save their world.

As it turns out, Hitomi is the key, since she possesses a mystical jewel and surprising "Energist" powers. Aided by the swashbuckling Allen Schezar of the allying territory of Asturia, they combat the Zaibach leader Folken, who unleashes his forces against the holdout country of Freid. In this volume, the war rages on, but, as revolt foments with the Freid army, Hitomi and Van must rally against the growing chaos on their planet.

Anime fans will welcome another chance to reminisce but notice this retelling lacks the charm and verve of its inspiration.

www.tokyopop.com

Swan Vol. 1

DC/CMX

$9.95, b/w, 200 pgs., available now
Writer and artist: Ariyoshi Kyoko
reviewed by **S.A. Bennett** ★★★

In a Japanese backwater, 16-year-old Masumi desperately wants to be a dancer. She unexpectedly gets tossed into the deep end of the cutthroat world of international ballet competition and endlessly trains to be the very best. She's some kind of phenomenon, because she doesn't merely endure the relentless training regimen, she positively *wallows* in it — with only fleeting moments of self-doubt and without a single debilitating injury or hint of an eating disorder.

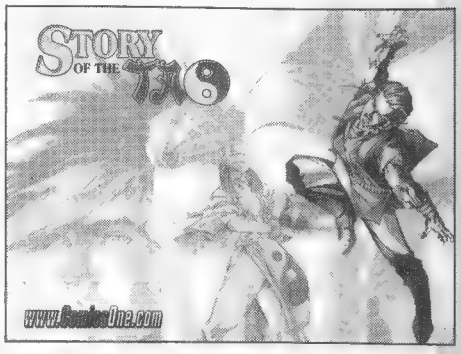
As is the case with the other initial entries in DC's CMX manga line, this seems rather old-fashioned in comparison to the more contemporary Tokyopop titles. Yet half the fun of reading it comes from its unabashedly stereotypical girlishness, even if it means enduring characters who have eyelashes the size of tarantulas. It's a genuine romance in spite of the total lack of any amorous encounters, because it's the sincerely sentimental story of the love story between a girl and her all-consuming obsession: something members of the target audience are likely to understand.

www.dccomics.com
ISBN: 1-40120-535-6

Story of the Tao #4

ComicsOne

$13.95, color, 128 pgs., available now
Writer: Ding Kin Lau
Artist: Andy Set
reviewed by **Oliver Chin** ★★½



On his quest for Buddhist enlightenment, Prince Lee is aided by four spiritual kung fu experts to avenge his father's murder by his evil stepmother queen. But the allies meet the Ice Storm and his son, Proud Storm, who still holds the heart of the fair maiden Dream Taiyi. But they must confront the Taiyi family whose members wish to reclaim her.

Meanwhile, the Shinto fighter Fei recalls how Ice Storm destroyed his family by romancing his mother and killing his father. However, now Ice Storm has hired the four saints to assassinate the Jan Taiyi, the head of his clan. However, their plan is uncovered, and they are surrounded by galleons of the "Sinuous Seven" on the open sea. Can they survive this fiery ambush and continue their mission?

True to Hong Kong comics tradition, Seto's swirling and silky fisticuffs immediately distract the reader from the confusing plot. Religious jargon aside, this convoluted story makes daytime soap operas look simplistic. Characters are convenient cannon fodder; that excites the eye but muddles the mind.

www.comicsone.com
ISBN: 1-58899-278-0

President Dad Vol. 1

Tokyopop

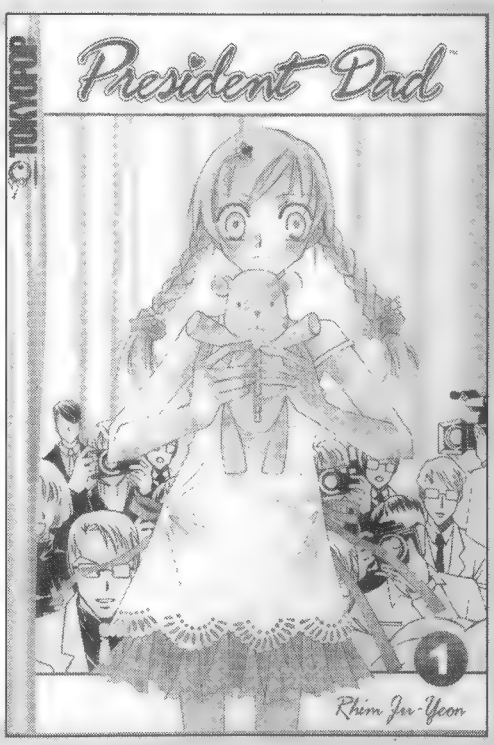
$9.99, b/w, 192 pgs., available now
Writer and Artist: Ju-Yeon Rhim
reviewed by **S.A. Bennett** ★★

America has had a spate of teen movies featuring updated versions of Cinderella and the president's daughter, so it makes sense that this Korean manga blends the themes.

Ami Won, daughter of the newly elected Korean president, tries to adjust to her new life while awkwardly navigating the divide between child and woman, all the while sabotaged and scrutinized by scheming relatives and an unforgiving press corps. You'd think that would be a high enough concept, but Ju-Yeon Rhim takes this one step deeper into fairytale country by introducing Fahrenheit, a man hired by Ami's recently deceased mother to protect her.

He's gifted with nearly magical disguise abilities — he doesn't simply (and effectively) cross-dress to be close to her, but, as his name suggests, can somehow raise and lower his height at will. It's a lightweight conceit but it's got an engaging lead and is executed so expertly that it's likely to appeal to any girl who's ever harbored a princess fantasy — and that may be almost all of them.

www.tokyopop.com
ISBN: 1-59532-234-5



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71 3.0, G-VG ... $170.00
76 5.5, Abt FN ... $315.00
77 4.0, VG ... $230.00
80 3.0, G-VG (2nd app:Mxyzptlk) ... $235.00
83, 88 3.5, Abt VG ... $190.00@
95 1.8, Abt G ... $95.00
96 6.0, FN ... $300.00
167 Reading copy ... $34.00

Adventure Comics
437 VFN (Spectre) ... $20.00

Adventures Into The Unknown
19 3.5, Abt VG ... $65.00
20 5.0, VG-FN ... $95.00
24 3.5, Abt VG ... $55.00
29 4.0, VG ... $60.00

Adventures Into Weird Worlds
29 G+ ... $26.00

Adventures Of Robin Hood(ME)
7(#1) G-VG (TV photo cvrs) ... $37.00
8 G (TV photo cvrs) ... $21.00

Air Ace
V2#3 7.0, FN-VFN (WWII cvr) ... $105.00
V2#4 3.5, Abt VG ... $49.00
V2#9 2.5, G+ (Spaceship cvr; "98 Hours to the Moon" ... $30.00

Airboy Comics
V2#11(#1) 5.0, VG-FN ... $245.00

Alice At Monkey Island
3 4.0, VG ... $24.00

All Star Comics
13 4.5, VG+ ... $785.00

All Top Comics
15 2.0, G ... $160.00
16 2.5, G+ (Classic Baker cvr; Phantom Lady by Baker) ... $225.00

All True Romance
29 3.0, G-VG (Disbrow sty) ... $12.50

All-American Comics
43 5.0, VG-FN ... $485.00

All-American Western
104 1.0, FA (Toth & Kubert sty) ... $39.00
106 2.5, G+ (Toth & Kubert sty) ... $45.00

Alley Oop(Std)
12 3.0, G-VG ... $39.00

All-Famous Police Cases
6(#1) 1.8, Abt G (LB Cole cvr) ... $24.00

Amazing Adventures
6 Lost Valley copy; 5.5, Abt FN (Krigstein sty) ... $170.00

Amazing Mystery Funnies
V2#8 Reading copy (Origin/1st app:Speed Centaur) ... $90.00

Amazing Spider-Man
5 2.5, G+ (Dr. Doom) ... $265.00
14 1.5, FA-G (1st app:Green Goblin; Hulk x-over) ... $195.00
16 3.0, G-VG (Spider-Man vs Daredevil) ... $100.00
21 3.5, Abt VG (2nd app:Beetle) ... $75.00
23 2.0, G (3rd Green Goblin) ... $50.00
26 3.0, G-VG (4th app:Green Goblin; 1st app:Crime Master) ... $60.00
57 3.5, Abt VG ... $19.50
61 3.5, Abt VG ... $15.50
132 5.5, Abt FN ... $10.00
137 5.5, Abt FN (Green Goblin; 2nd Harry Osborn) ... $15.00
200 8.5, VFN+ (Giant origin issue) ... $24.00
252 8.0, VFN (New black costume) ... $20.00

Amazing Spider-Man Aim Giveaway
36pg 9.2, Abt NM (1pg origin recap; Green Goblin cvr/sty) ... $12.50

Amazing-Man Comics
16 0.8, P-FA (Mighty Man's powers explained) ... $75.00
21 1.0, FA; piece of tape on spine (Origin:Dash Dartwell; origin & only app:TNT) ... $90.00
24 1.0, FA; cover detached (King of Darkness, Nightshade & blue Lady begin) ... $80.00

America's Best TV Comics
1 G-VG (Spider-Man: Fantastic Four by Kirby) ... $16.00

America"s Greatest Comics
8 3.5, Abt VG (Last issue) ... $180.00

American Library
nn(#2) Abt VG (Guadacanal Diary novel adaptation; painted cvr, text w/ pictures; tough to find WWII book) ... $65.00
5 Lost Valley copy; 7.5, Abt VFN ("Duel in the Sun" by Niven Busch) ... $100.00

Angel And The Ape
3 FN-VFN (Wood inks) ... $15.00

Animal Antics
8 2.5, G+ ... $26.00

Animal Comics
9 2.0, G (Kelly cvr; Pogo) ... $26.00

Apache Kid
4 3.0, G-VG ... $24.00
6 3.0, G-VG ... $20.00

Apache Trail
2 3.5, Abt VG ... $19.00

Archie Comics
56 3.5, Abt VG ... $23.00

Arrowhead
4 3.5, Abt VG (Last issue) ... $24.00

Atom The Cat
9(#1) 2.5, G+ ... $14.00

Atoman
1 1.0, FA; cvr detached ... $65.00

Attack On Planet Mars
nn Lost Valley copy; 4.5, VG+ (Ray Cummings adaptation; Wood & Kubert) ... $250.00

Avengers
52 7.0, FN-VFN ... $24.00
74 5.5, Abt FN ... $11.00
123 VFN ... $12.00
132 8.5, VFN+ ... $10.50

Baby Huey And Papa
20 6.5, FN+ ... $11.50
22 7.0, FN-VFN ... $10.00
23 7.5, Abt VFN ... $14.50

Baby Huey Duckland
12 6.0, FN (Giant-size) ... $12.00
13 7.5, Abt VFN (Giant-size) ... $25.00
14 7.5, Abt VFN (Giant-size) ... $25.00

Batman
6 4.5, VG+ ... $1,385.00
7 3.5, Abt VG (Bullseye cvr) ... $1,075.00
13 3.5, Abt VG (Superman co-creator Jerry Siegel appears in sty) ... $775.00
15 5.5, Abt FN (New Catwoman costume) ... $1,180.00
18 4.0, VG (Hitler, Hirohito, Mussolini cvr) ... $815.00
19 3.0, G-VG (Joker app) ... $420.00
24 Ohio copy; 6.5, FN+ ... $850.00
26 4.0, VG ... $445.00
27 3.5, Abt VG (Classic Christmas cvr; Penguin app) ... $510.00
30 4.0, VG ... $440.00
32 5.5, Abt FN (Origin Robin retold; Joker sty) ... $435.00
70 5.5, Abt FN (Robot cvr) ... $235.00
112 1.8, Abt G (1st app:Signalman) ... $95.00
113-114 2.0, G ... $39.00@
124 2.5, G+ ... $36.00

Batman Annual
1 3.0, Apparent G-VG; ER, heavy tape ... $37.00

Batman: The Dark Knight Returns
2 9.2, NM- (Carrie Kelly becomes Robin) ... $25.00

Battle Stories
5 2.5, G+ ... $13.50

Beowulf
1 8.5, VFN+ ... $10.00

Big Shot Comics
53 5.5, Abt FN ... $60.00

Black Hood Comics
16 6.0, FN ... $175.00

Black Magic
5 5.5, Abt FN (Kirby cvr/2pg sty) ... $185.00
V2#2(#8) 2.0, G (Kirby cvr) ... $37.00
V2#3(#9) 3.5, Abt VG (Kirby cvr) ... $60.00
V2#9(#15) 1.5, FA-G (Kirby cvr/sty) ... $42.00
V3#3(#21) G+ (Kirby cvr/sty) ... $46.00
V6#3 2.5, G+ ... $16.00
V8#5 VG-FN (EC sty swipe, last issue) ... $31.00

Black Magic(DC)
2 8.5, VFN+ ... $13.75

Black Panther
3 9.0, VFN-NM (K`rby) ... $10.00

Blackhawk
41 3.0, G-VG ... $65.00
62 1.0, FA (Illo:Parade; Crandall sty) ... $29.00
104 2.5, G+ ... $31.00
140 1.8, Abt G (2nd Lady Blackhawk) ... $10.50

Blondie
FB 38 3.5, Abt VG ... $46.00
FB 47 2.5, G+ ... $33.00

Blue Beetle
30 3.0, G-VG (WWII cvr) ... $65.00
39 2.5, G+ ... $48.00
49 1.8, Abt G (Kamen cvr/sty) ... $130.00
51 4.5, VG+ (Kamen, Baker) ... $255.00

Blue Bolt
V3#1 3.0, G-VG (WWII cvr) ... $38.00
V6#2 5.5, Abt FN (Generals MacArthur, Arnold, Marshall, Eisenhower & Admirals Nimitz, King, Leahy drawn on cvr) ... $49.00
V7#10 4.0, VG ... $30.00
V7#11 4.5, VG+ ... $33.00
V8#1 5.5, Abt FN ... $36.00
V9#4 2.0, G ... $13.00
V9#9 4.0, VG ... $65.00

Blue Bolt(Accepted)
103 4.5, VG+ (LB Cole cvr) ... $36.00

Bobby Benson's B-Bar-B Riders
2 1.8, Abt G (Powell cvr/stys) ... $23.00
4 G Spider Cover ... $18.00

Boy Comics
44 3.0, G-VG ... $33.00
50 2.5, G+ ... $28.00
71 2.0, G ... $15.00
77 2.5, G+ ... $14.00

Boy Loves Girl
45 3.5, Abt VG ... $11.50

Brave And The Bold
28 1.8, Abt G (1st app:Justice League of America) ... $435.00

Buck Rogers(Toby)
100(#1) 3.5, Abt VG ... $80.00

Bugs Bunny
FC 51 2.0, G ... $40.00

Bulletman
2 1.8, Abt G (Raboy cvr) ... $210.00
3 1.0, FA; glued tear (Raboy cvr) ... $85.00
5 1.0, FA; no staples (Raboy cvr) ... $95.00
7 3.0, G-VG (Cemetery Watchmen narrated Ghost Stories begin) ... $170.00
9 1.8, Abt G (Last Ghost Stories) ... $100.00
10 1.0, FA; cover detached (Intro:Bulletdog) ... $85.00
15 1.0, FA; no staples, o/w VG+ ... $65.00
16 1.0, FA; cover detached ... $60.00

Buzzy
9 3.5, Abt VG ... $21.00
43 3.0, G-VG ... $12.00

Captain Action
2 7.0, FN-VFN (Wood) ... $39.00
3 6.5, FN+ (Wood) ... $30.00
4 5.5, Abt FN ... $15.00

Captain Aero Comics
12(#5) 3.5, Abt VG (Miss Victory) ... $170.00
24 1.8, Abt G (LB Cole cvr) ... $60.00

Captain America
180 VFN-NM (Intro/origin of Nomad/Steve Rodgers) ... $15.00
181 VFN-NM (Intro/origin new Cap.) ... $12.00
195 8.5, VFN+ (Kirby) ... $11.00

Captain And The Kids
Special Summer 3.5, Abt VG ... $18.50

Captain Marvel Adventures
13 4.5, VG+ (2pg Captain Marvel pin-up) ... $295.00
16 4.0, VG ... $250.00
17 3.0, G-VG (Painted cvr) ... $185.00
23 6.5, FN+ ... $365.00
25 4.5, VG+ ... $215.00
27 4.5, VG+ (1st app:Mr Mind) ... $180.00
28 3.5, Abt VG ... $140.00
29 4.0, VG (1st Mr Mind cvr) ... $170.00
32 3.0, G-VG ... $110.00
35 3.5, Abt VG (Origin:Radar) ... $130.00
37 3.5, Abt VG (Mary Marvel x-over) ... $120.00
39 4.0, VG ... $135.00
40 6.0, FN ... $200.00
41 3.0, G-VG ... $90.00
42 4.0, VG (Christmas cvr) ... $120.00
44 5.0, VG-FN ... $145.00
46 2.5, G+ ... $75.00
46 4.0, VG ... $135.00
47 6.0, FN ... $165.00
51 7.5, Abt VFN ... $220.00
56 5.5, Abt FN ... $125.00
77 5.5, Abt FN ... $110.00
93 4.0, VG ... $75.00
99 3.0, G-VG ... $55.00
131 6.5, FN+ ... $125.00
135 2.5, G+ ... $42.00
136 3.0, G-VG ... $50.00

Captain Marvel Jr.
24 6.0, FN ... $200.00
41 4.5, VG+ ... $90.00
48 5.0, VG-FN ... $95.00
84 7.0, FN-VFN ... $120.00
84 7.5, Abt VFN ... $135.00
85 5.0, VG-FN ... $70.00
95 6.0, FN ... $80.00

Captain Midnight
8 2.5, G+ ... $140.00
29 2.5, G+ (WWII cvr) ... $80.00

Captain Savage And His Leatherneck Raiders
2 6.5, FN+ (Origin:Hydra) ... $11.00

Casper, The Friendly Ghost
13 G+ ... $19.00
18 Abt G ... $14.50

Chamber Of Chills
16 4.0, VG (Nostrand) ... $75.00

Christmas Treasury
1 VG ... $14.50

Circus Comics(DS)
1 4.0, VG (2pg Frazetta sty) ... $70.00

Comics On Parade
49 1.5, FA-G (Captain And The Kids) ... $14.50
78 2.5, G+ (Captain And The Kids) ... $11.50

Confessions Of Romance
10 4.5, VG+ (LB Cole cvr; Disbrow sty) ... $38.00

Cowgirl Romances
1 G-VG (Kamen sty) ... $75.00

Crackajack Funnies
35 3.0, G-VG ... $100.00

Crazy
6 2.5, G+ ... $26.00
6 4.0, VG ... $42.00

Creepy
6 7.0, FN-VFN (Frazetta cvr, 1pg) ... $15.00
7 6.0, FN (Frazetta cvr, 1pg) ... $15.00

Crime Does Not Pay
65 1.8, Abt G ... $18.50
101 2.5, G+ ... $18.00
138 G+ ... $13.00

Crime On The Waterfront
4 5.0, VG-FN ... $105.00

Crime Patrol
11 2.5, G+ (Werewolf horror sty) ... $100.00

Crime Smashers
8 4.5, VG+ ... $95.00
10 4.0, VG ... $65.00

Crime SuspenStories
17 3.0, G-VG (Williamson/Frazetta sty) ... $65.00
18 1.8, Abt G ... $28.00
21 1.5, FA-G ... $18.50

Crime-Fighting Detective
12 2.0, G (LB Cole cvr) ... $22.00

Crown Comics
1 4.5, VG+ (Poe adaptation) ... $120.00
11 P-FA (Voodan sty) ... $14.00
11 3.0, G-VG (Voodah sty) ... $35.00
16 Lost Valley copy; 4.5, VG+ (Voodah sty) ... $55.00

Crusader From Mars
1 1.0, FA ... $80.00
1 5.0, VG-FN ... $270.00
2 4.0, VG (Bondage cvr) ... $160.00

Dagar, Desert Hawk
21 Abt VG (Kamen bondage cvr; used:SOTI) ... $110.00

Daredevil
40 5.5, Abt FN ... $10.00
114 8.5, VFN+ (1st app:Deathstalker) ... $11.50

Dark Mysteries
3 3.5, Abt VG ... $100.00
3 6.5, FN+ ... $230.00

Dark Shadows
3 G+ (Last issue) ... $31.00

Darling Love
1 1.8, Abt G ... $23.00

Dead End Crime Stories
nn 5.5, Abt FN (Scarce!) ... $225.00

Dead-Eye Western Comics
1 3.0, G-VG (Krigstein sty) ... $41.00
V2#2 3.0, G-VG ... $14.00
V2#8 3.5, Abt VG ... $16.50

Desperado
4 3.0, G-VG ... $14.00

Detective Comics
43 2.0, G ... $355.00
44 2.5, G+ (Crimson Avenger new costume) ... $440.00
44 4.0, VG (Crimson Avenger new costume) ... $700.00
53 5.0, VG-FN ... $545.00
55 3.5, Abt VG ... $385.00
59 3.5, Abt VG (2nd app:Penguin) ... $430.00
81 6.0, loose centerfold, o/w VFN+ (1st app Cavalier; Kirby) ... $415.00
97 5.0, VG-FN ... $280.00
102 CGC-4.0; VG (Joker cvr/sty) ... $330.00
333 4.0, VG ... $12.50
355, 360 4.0, VG ... $10.50@

Dick Cole
6 CGC-7.5, Abt VFN, best graded (LB Cole cvr) ... $165.00
10 2.0, G (LB Cole baseball cvr) ... $34.00

Dick Cole(Accepted)
7 2.0, G (LB Cole cvr) ... $10.50

Dick Powell
A-1#22 Lost Valley copy; 5.0, VG-FN (Photo cvr) ... $90.00

Dick Tracy
1 1.0, FA; 2 small pieces tape on cvr ... $38.00
18 3.0, G-VG ... $31.00

Die, Monster, Die!
Dell-Movie 7.5, Abt VFN (Boris Karloff, Nick Adams & Susan Farmer movie photo cvr) ... $42.00

Dinky Duck
5 3.0, G-VG ... $12.00

Dixie Dugan
5 2.0, G ... $12.00

Doctor Strange
1 FN-VFN ... $28.00

Don Winslow Of The Navy
40 2.0, G ... $17.50

Donald Duck
50 4.0, VG ... $10.50
MC 56 8.5, VFN+ (Barks back cvr) ... $205.00

Doom Patrol
86(#1) 6.0, FN (1pg origin) ... $35.00
87, 98 4.0, VG ... $16.00@
88 3.5, Abt VG (Origin:The Chief) ... $14.00
101 5.0, VG-FN ... $12.50
106 4.5, VG+ (Negative Man series begins, origin:Negative Man) ... $11.50
115 5.0, VG-FN ... $10.00
116 7.0, FN-VFN ... $21.00

Dotty Dripple
3 4.5, VG+ ... $14.50

Double Life Of Private Strong
1 2.5, G+ (Kirby; Re-intro:Shield; 1st app:Fly) ... $80.00

Dracula
Movie-Dell 3.5, Abt VG ... $11.00

Durango Kid
8 3.5, Abt VG (Frazetta sty) ... $55.00

Eagle(Rural)
1 1.8, Abt G (LB Cole cvr) ... $70.00

80 Page Giant
1 2.0, G (Superman) ... $41.00

Ellery Queen(ZD)
2 Lost Valley copy; 4.0, VG (Classic bondage/torture cvr by Norman Saunders) ... $155.00

Exciting Romances
6 3.5, Abt VG (Photo cvr) ... $18.50

Extra!
1 Abt G ... $24.00

Famous Funnies
25 Abt G ... $75.00
33 G-VG ... $80.00
50 G ... $42.00
106 Lost Valley copy; 4.5, VG+ ... $43.00
112 Lost Valley copy; 4.5, VG+ ... $33.00
124, 128 2.0, G ... $13.00@
206 3.0, G-VG ... $14.00

Fantastic Fears
7(#1) 4.5, VG+ ... $160.00

Fantastic Four
9 4.5, VG+ ... $210.00
16 2.0, G (1st Antman x-over) ... $39.00
25 2.5, G+ (1st Hulk vs Thing; Avengers x-over; 2nd SA Captain America) ... $60.00
28 5.5, Abt FN (X-Men x-over) ... $100.00
86 4.0, VG ... $10.00
112 2.0, G (Hulk vs Thing) ... $10.00

Fawcett Movie
nn 1.0, FA; no staples ("Destination Moon" by George Pal) ... $70.00

Feature Comics
70 2.5, G+ (Dollman cvr; Phantom Lady x-over) ... $55.00
92 4.0, VG ... $48.00
95 6.5, FN+ ... $85.00
118 2.5, G+ ... $22.00
125 4.0, VG ... $36.00

Fight Against Crime
12 Abt VG (Drug sty: "The Big Dope") ... $95.00

Fight Comics
49 6.0, FN (2 Baker stys) ... $105.00
59 More Fun copy; 3.5, Abt VG (2 Baker stys; 2 Kamen stys) ... $55.00

Fighting Leatherneck
2 3.0, G-VG (Full pg pin-ups) ... $20.00

Fighting Undersea Commandos
2 2.0, G ... $13.00

Fighting Yank
17 G-VG (Schomburg bondage cvr) ... $110.00

First Love Illustrated
55 3.0, G-VG ... $10.00

Flaming Love
1 2.5, G+ (Ward cvr/sty) ... $70.00

Flash
114 6.0, FN (Captain Cold) ... $95.00
119 1.8, Abt G ... $23.00
134 3.0, G-VG ... $17.50
144 2.5, G+ ... $12.50

Flash Comics
13 Lost Valley copy; 5.0, VG-FN ... $735.00
14 Lost Valley copy; 3.5, Abt VG (WWII cvr) ... $670.00
71 5.0, VG-FN (Kubert) ... $275.00

Flyboy
1 5.5, Abt FN (Saunders painted cvr) ... $75.00

Four Most
3 2.5, G+ (Flag cvr, Dan'l Flannel begins) ... $75.00
4 3.5, Abt VG (Fish in the face cvr) ... $105.00

Frank Buck
70(#1) CGC-7.5, Abt VFN, best graded '3 Wood stys; photo cvr; based on Bring 'Em Back Alive TV show) ... $260.00

Frankenstein Comics
23 2.5, G+ ... $45.00

Frisky Animals
48 1.5, FA-G (LB Cole cvr) ... $26.00

Frisky Fables(Accepted)
43 1.8, Abt G (LB Cole cvr) ... $11.00

From Beyond The Unknown
2 7.0, FN-VFN ... $13.50
16 9.0, VFN-NM (52pgs) ... $28.00

Funny Films
1 3.0, G-VG ... $40.00

Gang Busters
3 3.0, G-VG ... $65.00
5 3.0, G-VG ... $49.00
8 2.0, G ... $33.00

Ghost
8, 9 G+ ... $60.00@
8 G-VG ... $70.00
10 VG (Dr Drew) ... $80.00

Ghost Rider
13 (A-1#84) 2.5, G+ ... $38.00

Ghostly Weird Stories
121 G+ (LB Cole cvr; Disbrow sty; Jo-Jo sty) ... $60.00

Ghosts
1 6.5, FN+ ... $49.00

Giant-Size X-Men
1 2.0, G (1st app:New X-Men) ... $85.00

G. I. Combat
17 2.0, G ... $24.00
94-95, 98 3.5, Abt VG ... $16.00@
109 3.5, Abt VG ... $14.00

Girl's Love Stories
1 4.0, VG (Toth) ... $150.00
23 3.5, Abt VG ... $25.00

Glamorous Romances
57 2.5, G+ (Photo cvr) ... $11.50

Golden Lad
1 1.0, FA; no staple ... $70.00

Goofy Comics
28 3.0, G-VG (Frazetta text illos) ... $21.00

Green Lantern(2nd)
48 6.5, FN+ ... $37.00
63 FN ... $18.00

Green Mask
V2#4 7.0, FN-VFN ... $130.00
V2#6 3.5, Abt VG (Last issue) ... $50.00

Gunfighter
5(#1) 1.8, Abt G (Moon Girl sty) ... $80.00

Hand Of Fate
8(#1) 2.0, G ... $55.00

Haunt Of Fear
9 3.0, Apparent G-VG, ER, piece tape on cvr ... $36.00
17 2.5, Apparent G+; MR, glue on spine (Classic Ingels cvr) ... $28.00
23 3.5, Apparent Abt VG; ER, piece of tape on cvr (Used:SOTI) ... $17.00
23, 26 3.0, G-VG ... $43.00@

Haunted Thrills
3 3.5, Abt VG ... $85.00
12, 17 4.5, VG+ ... $100.00@

Headline Comics
34 3.5, Abt VG (Kirby cvr/sty) ... $65.00
50 5.0, VG-FN ... $30.00

He-Man(Toby)
2 2.0, G (Snark cvr) ... $21.00

Heroic Comics
25 3.0, G-VG (WWII cvr) ... $36.00
51 2.5, G+ (Williamson sty) ... $15.00

Hi-School Romance
1 3.5, Abt VG (Photo cvr) ... $37.00

Hit Comics
56 4.0, VG ... $55.00
59 3.0, G-VG ... $41.00

Holiday Comics
6 1.8, Abt G (LB Cole cvr) ... $31.00

Horrific
8 5.0, VG-FN (Origin/1st app:The Teller, EC parody) ... $130.00

Horror Monsters
9 G-VG ... $17.50

House Of Mystery
144 3.0, G-VG (Manhunter from Mars) ... $15.00
144 4.0, VG (Manhunter from Mars) ... $18.00
152 4.0, VG (Manhunter from Mars) ... $12.50
156 8.5, VFN+ (Origin/1st app:Robby Reed) ... $100.00
160 2.5, G+ (1st SA Plastic Man) ... $13.50

House Of Secrets
7 2.0, G ... $20.00
24 3.0, G-VG ... $15.00
35 4.0, VG ... $18.00
77 4.0, VG ... $12.50
78 4.5, VG+ ... $14.00

Ibis, The Invincible
1 2.0, G (Origin:Ibis; Raboy cvr) ... $290.00
2 5.0, VG-FN (Bondage cvr) ... $350.00
3 2.5, G+ (Wolverton sty) ... $135.00

Ideal
1 3.0, G-VG (Anthony and Cleopatra) ... $75.00
4 3.0, G-VG (Witness sty; Richard the Lion-Hearted) ... $85.00

Impact
2 G ... $14.00

Indians
4 3.5, Abt VG ... $30.00
4 5.5, Abt FN ... $48.00

Iron Man
9 5.0, VG-FN (Iron Man vs Hulk android) ... $15.00

Jackie Robinson
nn(#1) G-VG (Photo cvr & interior cvr photos) ... $190.00

Jet Aces
1 2.0, G ... $21.00

Joe Palooka
7 3.0, G-VG (1st app:Flyin' Fool) ... $31.00
9 4.0, VG ... $34.00
15 4.0, Apparent VG; ER, piece tape 1st pg (Origin/1st app:Humphrey; Atoma sty) ... $16.00
16 2.5, G+ ... $16.50
24 4.5, VG+ ... $27.00
25 4.0, VG ... $24.00
29 3.0, G-VG ... $18.00
43, 56 2.5, G+ ... $13.00@
54 3.0, G-VG ... $16.00
55 3.5, Abt VG ... $18.50

Jo-Jo Comics
14 6.5, FN+ ... $260.00
18-19 5.5, Abt FN ... $195.00@
22, 27-28 3.5, Abt VG ... $105.00@
23 5.0, VG-FN ... $150.00

Joker Comics
41 1.5, FA-G ... $13.00

Journey Into Fear
4 2.5, G+ ... $80.00
11, 19 2.5, G+ ... $55.00@
14 7.0, FN-VFN ... $190.00

Journey Into Mystery
124 9.0, VFN-NM (Hercules cvr/sty) ... $170.00

Journey Into Unknown Worlds
14 4.0, VG ("One of Our Graveyards is Missing" by Wolverton) ... $190.00

Judy Canova
23(#1) 3.0, G-VG (Wood) ... $47.00

Jumbo Comics
25 2.5, Apparent G+; SR, small glue on spine (Midnight begins) ... $50.00
64 2.5, G+ ... $49.00
79 Lost Valley copy; 2.0, G ... $33.00
95 More Fun copy; VG-FN (Baker & Kamen sty) ... $80.00
99 3.0, G-VG (Baker & Kamen sty) ... $47.00
118 3.0, G-VG (Baker sty & 2 Kamen stys) ... $45.00

Jungle Comics
102 2.5, G+ (Baker sty) ... $34.00

Jungle Jo
nn 3.5, Abt VG ... $145.00

Justice Comics
18 3.0, G-VG ... $19.50

Justice League Of America
31 2.5, G+ (Hawkman joins JLA) ... $13.50
41 5.0, VG-FN (Origin/intro The Key) ... $20.00
53 6.0, FN ... $21.00

Justice Traps The Guilty
8 3.0, G-VG (Kirby cvr; Krigstein & Elder sty) ... $60.00
65 2.5, G+ ... $11.50

Kaanga
8 IRS copy; 3.0, G-VG ... $32.00

Kerry Drake Detective Cases
7 5.0, VG-FN (Kubert sty; Andriola biog) ... $39.00
9 4.0, VG (Two-part marijuana sty begins) ... $42.00
12 2.5, G+ (Girl fight cvr) ... $17.00

Key Comics
3 2.5, G+ ... $35.00
Kid Colt Outlaw
13 4.0, VG ... $60.00
Killers
1 CGC-7.5, Abt VFN, best graded (Used:SOTI; LB Cole cvr) ... $875.00
King Comics
23 Lost Valley copy; 1.0, coupon missing b/c; o/w Abt VG (Flash Gordon by Raymond, Popeye by Segar) ... $50.00
57 Lost Valley copy; 4.0, VG (Flash Gordon by Raymond) ... $75.00
69 Lost Valley copy; 6.0, FN (Flash Gordon by Raymond) ... $75.00
80 Lost Valley copy, 3.5, Abt VG (Flash Gordon by Raymond) ... $42.00
114 3.5, Abt VG ... $30.00
Knockout Adventures
1 2.5, G+ (Baker sty) ... $24.00
Lash Larue Western
54 3.0, G-VG ... $22.00
Law Against Crime
2 3.5, Abt VG (LB Cole cvr/sty) ... $150.00
Liberty Comics
10 3.0, G-VG (Hangman sty) ... $43.00
Life Story
14 4.5, VG+ (Photo cvr) ... $18.00
17 5.5, Abt FN (Photo cvr) ... $22.00
Life With Snarky Parker
1 2.0, G (Early TV comic w/ photo cvr) ... $35.00
Li'l Abner
63 3.5, Abt VG (Wolf Girl cvr/sty) ... $50.00
76 3.5, Abt VG ... $35.00
76 3.0, G-VG (Kurtzman) ... $38.00
81, 83 3.5, Abt VG ... $32.00@
86 5.5, Abt FN (1pg Kurtzman; Sadie Hawkins Day issue) ... $65.00
Li'l Bad Wolf
FC 403(#1) Abt VG ... $12.50
Lone Ranger
14 Abt VG ... $23.00
Lone Rider
6 1.8, Abt G ... $19.50
16 3.0, G-VG ... $17.00
Looney Tunes And Merrie Melodies Comics
98 3.0, G-VG ... $10.50
Love Adventures
1 3.0, G-VG (Photo cvr) ... $34.00
Love Classics
1 3.5, Abt VG (Photo cvr) ... $32.00
Love Confessions
14 3.0, G-VG (Ward sty; photo cvr) ... $22.00
Love Dramas
1 2.0, G (Kamen sty; photo cvr) ... $25.00
Love Experiences
2 3.5, Abt VG (Photo cvr) ... $18.50
Love Letters
17 1.8, Abt G (Jane Russell photo cvr; Ward sty) ... $15.50
Mad
20 G ... $55.00
Manhunt!
9 2.0, G (LB Cole sty; Undercover Girl) ... $42.00
Marge's Little Lulu
76 5.5, Abt FN ... $29.00
82 3.5, Abt VG ... $16.50
100 3.0, G-VG ... $15.50
Marvel Family
2 4.0, VG (3 Lt Marvels & Uncle Marvel app) ... $215.00
16 6.5, FN+ ... $155.00
37 3.5, Abt VG ... $55.00
Marvel Mystery Comics
57 5.5, Abt FN (Bondage/torture cvr by Schomburg) ... $505.00
75 CGC-7.0, FN-VFN (Young Allies begin) ... $710.00
87 5.5, Abt FN (1st Captain America/Golden Girl team-up) ... $420.00
Marvel Tales
102 2.0, G ("The End of the World" by Wolverton) ... $140.00
104 3.5, Abt VG ("Gateway to Horror" by Wolverton) ... $150.00
117 3.5, Abt VG ... $95.00
131 3.0, G-VG (Last pre-code issue) ... $70.00
140 2.5, G+ ... $38.00
Master Comics
59 3.0, G-VG (Nyoka serial - "Terrible Tiara") ... $60.00
60 4.5, VG+ (Nyoka serial: "Terrible Tiara") ... $85.00
63 5.5, Abt FN ... $70.00
110 5.5, Abt FN ... $55.00
Men Against Crime
3(#1) 3.0, G-VG ... $22.00
Mickey Mouse
FC 181 5.0, VG-FN ... $48.00
Mighty Mouse
16 4.0, VG ... $34.00
28 3.0, G-VG ... $16.00
46 3.5, Abt VG ... $18.00
62 2.0, G (Painted cvr) ... $10.00
Mighty Mouse 3-D
1 3.5, Abt VG, no glasses (1st 3-D comic) ... $34.00
Military Comics
1 3.5, Abt VG (Origin/1st app:Blackhawk; Eisner cvr) ... $2,325.00
Miss Fury
6 3.0, G-VG ... $190.00
Mister Mystery
1 3.0, G-VG ... $215.00
8 2.5, G+ ... $100.00
10 5.5, Abt FN ... $235.00
14 4.5, VG+ ... $135.00
Modern Love
3 2.0, G (Spanking panel) ... $100.00
Monster
1 VG (Dr Drew) ... $140.00
Movie Love
15 Lost Valley copy; 5.0, VG-FN (John Payne, Glenn Ford and Susan Morrow photo cvr) ... $28.00
Mr. District Attorney
4 2.5, G+ ... $60.00
7 2.5, G+ ... $47.00
8 4.5, VG+ ... $85.00
14 2.5, G+ ... $36.00
Mutt & Jeff
32 1.5, FA-G (Christmas cvr) ... $11.00
33 3.0, G-VG ... $19.50
35 1.8, Abt G ... $12.00
Mysteries Of Scotland Yard
A-1#121 Circle 8 copy; 7.0, FN-VFN ... $100.00
Mysterious Adventures
3 6.0, FN ... $150.00
23 3.5, Abt VG (Disbrow sty; EC swipes) ... $95.00
Mysterious Stories
2(#1) 3.5, Abt VG (Woodbridge cvr) ... $110.00
7 3.5, Abt VG ... $70.00
Mystery in Space
1 5.0, Apparent VG-FN; ER, color touched, very slight trim at bottom, glued spine, new staples (Frazetta sty) ... $225.00
89 3.5, Abt VG (Adam Strange & Hawkman) ... $25.00
Mystical Tales
5 2.5, G+ (Williamson sty) ... $49.00
National Comics
1 2.0, Apparent G; ER, color touched & spine interior paper taped (Origin/1st app:Uncle Sam by Eisner; Lou Fine cvr) ... $310.00
Nyoka, The Jungle Girl
6 3.0, G-VG (Krigstein sty) ... $43.00
17 2.5, G+ (Krigstein sty; 1pg Lou Fine) ... $36.00
Our Army At War
206 5.5, Abt FN (Kubert) ... $10.00
Our Fighting Forces
74 4.5, VG+ ... $10.00
95 6.0, FN (Devil-Dog begins) ... $12.00
Out Of The Shadows
5 2.0, G (Toth sty) ... $80.00
Panic
9 1.8, Abt G ... $12.50
10 2.0, G ... $13.00
Patsy & Hedy
7 4.5, VG+ ... $27.00
Perfect Love
2 3.0, G-VG (Photo cvr) ... $28.00
Peter Porkchops
17 1.8, Abt G ... $12.50
Pictorial Romances
13 1.8, Abt G (Baker cvr/sty) ... $23.00
Piracy
1 FA-G (Williamson sty) ... $29.00
Pirates
4 5.0, VG-FN ... $60.00
Planet Comics
21 Toledo copy; CGC-5.0, VG-FN (Lost World & Scott Bowman begin) ... $510.00
22 Toledo copy; CGC-5.0, VG-FN ... $480.00
Plastic Man
57 3.0, G-VG (2 Jack Cole sty) ... $55.00
Police Against Crime
1 1.5, FA-G (Very violent) ... $30.00
Popeye
4 2.0, G ... $12.00
Popular Comics
22 2.5, G+ ... $95.00
25 2.0, G ... $75.00
83-85 Lost Valley copy; 3.5, Abt VG ... $65.00@
86, 89, 94 Lost Valley copy; 3.5, Abt VG (WWII cvr) ... $43.00@
88, 91 Lost Valley copy; 4.0, VG ... $49.00@
98 Lost Valley copy, 4.5, VG- (WWII cvr) ... $55.00
100 1.0, FA; detached cvr ... $19.50
103, 110 Lost Valley copy; 4.5, VG+ ... $35.00@
108 Lost Valley copy; 6.5, FN+ ... $60.00
111 2.5, G+ ... $18.00
111 Lost Valley copy; 5.5, Abt FN ... $42.00
119 4.0, VG ... $29.00
Prison Break!
5 2.5, G+ ... $41.00
Prize Comics Western
84 1.5, FA-G (Severin/Elder cvr/2 sty) ... $12.50
102 3.0, G-VG (Severin cvr & Severin/Elder sty) ... $26.00
Public Enemies
1 1.5 Apparent FA-G. ER, glued spine ... $11.50
Punch And Judy
V2#9 2.5, G+ ... $13.00
V3#1 2.5, Apparent G+; ER, piece tape around upper staple inside fc (2 Kirby stys) ... $16.00
Rangers Comics
49 2.5, G+ (Dr Drew; Evans sty) ... $35.00
65 3.0, G-VG ... $28.00
Rawhide Kid
61 6.5, FN+ ... $16.50
Real Clue Crime Stories
V6#5 2.5, G+ ... $13.00
Real Fact Comics
1 3.0, G-VG (Houdini sty; Kirby) ... $120.00
18 1.8, Abt G (Jim Thorpe sty) ... $18.50
Real Life Comics
19 3.0, G-VG (Schomburg WWII cvr) ... $32.00
Real Love
28 3.0, G-VG ... $13.00
48 3.0, G-VG ... $13.50
53 2.5, G+ (Photo cvr) ... $11.50
62 3.5, Abt VG (Photo cvr) ... $16.00
Red Mask
43 3.0, G-VG (3-D effect cvr/sty) ... $41.00
Return Of The Outlaw
2 5.0, VG-FN ... $23.00
4 4.0, VG ... $16.00
Ribtickler
2 8.0, VFN ... $70.00
Rod Cameron Western
10 3.0, G-VG (Photo cvr) ... $34.00
Romantic Confessions
V2#4 3.0, G-VG ... $13.50
Romantic Love
nn 3.5, Abt VG ... $24.00
Romantic Marriage
2 3.0, G-VG ... $28.00
3, 7 3.0, G-VG ... $24.00@
8 3.5, Abt VG ... $28.00
Rutah Jungle Goddess
17(#1) 3.5, Abt VG ... $245.00
23 Abt G ... $70.00
25 2.5, G+ ... $90.00
25 3.5, Abt VG ... $125.00
Saari
1 4.5, VG+ ... $145.00
Santa Claus Funnies
FC 61 2.5, G+ (Kelly) ... $35.00
FC 128 2.5, G+ (Kelly) ... $21.00
Sea Devils
26 6.0, FN ... $18.00
33 4.5, VG+ ... $12.00
Secret Mysteries
16(#1) 5.0, VG-FN ... $95.00
Secret Romances
2 3.0, G-VG ... $21.00
17 2.0, G ... $10.00
19 2.5, G+ ... $14.00
Secrets of Haunted House
1 6.0, FN ... $10.50
Select Detective
1 2.0, G (Baker sty) ... $40.00
Sensation Comics
5 CGC-3.5, Abt VG (Intro:Justin, Black Pirate's son) ... $375.00
Seven Seas
2 VG-FN (South Sea Girl by Baker) ... $250.00
Shadow Comics
V5#5 3.5, Abt VG ... $105.00
V7#3 4.0, VG (Powell cvr/art) ... $130.00
Sheena, Queen Of The Jungle
5 5.5, Abt FN ... $200.00
8 3.0, G-VG ... $90.00
Shock SuspenStories
9 FA-G ... $30.00
17 FA-G ... $21.00
17 7.0, FN-VFN ... $135.00
Shocking Mystery Cases
52 3.0, G-VG (LB Cole cvr) ... $55.00
60 4.0, VG (LB Cole cvr) ... $75.00
Showcase
1 1.0, FA; both covers detached (Fire Fighters) ... $215.00
20 2.5, G+ (Origin/1st app:Rip Hunter) ... $120.00
30 2.5, Apparent G+; MR, color touched (Origin: SA Aquaman) ... $50.00
75 4.5, VG+ (Origin/1st app Hawk and Dove by Ditko) ... $26.00
Skypilot
10(#1) 3.5, Abt VG ... $35.00
Smilin' Jack
1 4.5, VG+ ... $23.00
Sparkler Comics
23-24, 27 Lost Valley copy; 3.0, G-VG (Tarzan by Hogarth) ... $75.00@
25 Lost Valley copy; 1.5, cover detached o/w VG (Tarzan cvr/sty by Hogarth) ... $60.00
26 Lost Valley copy; 1.5, cover detached o/w VG (Tarzan by Hogarth) ... $40.00
42 3.0, G-VG (Tarzan cvr/sty by Hogarth) ... $60.00
54 Lost Valley copy; 7.0, FN-VFN (Tarzan by Hogarth) ... $85.00
55 Lost Valley copy, 5.0, VG-FN (Tarzan by Hogarth) ... $48.00
70 2.5, G+ (Tarzan by Hogarth) ... $23.00
82 2.5, G+ (Tarzan by Hogarth) ... $15.00
107 Lost Valley copy; 6.5, FN+ ... $42.00
Sparkling Stars
10 5.5, Abt FN ... $29.00
Special Edition Comics
1 2.5, G+ (1st book devoted to Captain Marvel, before Captain Marvel#1) ... $1,500.00
Spectacular Features Magazine
12(#2) 3.0, G-VG (Iwo Jima, Marines raising the flag at Iwo Jima photo cvr) ... $65.00
Spectacular Spider-Man
1 8.0, VFN (Origin retold) ... $33.00
27 6.5, FN+ (1st Miller Daredevil) ... $11.25
Speed Comics
41 3.0, G-VG ... $95.00
Spellbound
25 4.5, VG+ (Orlando sty) ... $60.00
30 3.5 Abt VG ... $43.00
Spirit
nn(#3) 3.5, Abt VG ... $100.00
Spook
27 4.0, VG (LB Cole cvr) ... $85.00
Spooky Haunted House
1 7.0, FN-VFN ... $15.50
Spy Smasher
3 2.0, G (Bondage WWII cvr) ... $160.00
5 1.0, FA; no staples (Raboy; WWII cvr) ... $95.00
7 2.0, G (Raboy; WWII cvr; partial movie photo cvr) ... $145.00
7 3.5, Abt VG (Raboy; WWII cvr; partial movie photo cvr) ... $255.00
8 1.0, FA; heavy tape (Bondage WWII cvr) ... $60.00
Star Spangled Comics
113 3.0, G-VG (Frazetta sty) ... $90.00
Star Spangled War Stories
15 2.5, G+ ... $36.00
Star Trek
51 6.5, FN+ ... $13.50
53 7.0, FN-VFN ... $16.00
Star Wars
6 VFN-NM ... $14.00
Strange Adventures
190 4.5, VG+ (1st Animal Man in costume) ... $33.00
Strange Fantasy
2(#1) 5.0, VG-FN (Jungle Princess sty) ... $185.00
3 6.0, FN (Rulah sty) ... $185.00
5 4.5, VG+ ... $105.00
8 3.5, Abt VG ... $75.00
11 3.5, Abt VG (Jungle girl sty) ... $90.00
11 4.0, VG (Jungle girl sty) ... $105.00
Strange Mysteries
8 1.8, Abt G ... $39.00
15 1.5, FA-G ... $30.00
20 4.0, VG ... $55.00
Strange Tales
101 0.8, P-FA, heavy tape (Human Torch begins by Kirby; FF origin recap) ... $70.00
102 2.5, G+ (1st app:Wizard; robot cvr) ... $45.00
115 8.0, VFN (Origin:Dr Strange; Spider-Man x-over) ... $410.00
120 4.0, VG (Iceman x-over) ... $20.00
Strange Tales Annual
1 2.5, G+ ... $60.00
Strange World Of Your Dreams
2 1.8, Abt G ... $65.00
Strange Worlds
8 5.0, VG-FN (Robot cvr; Kubert sty) ... $175.00
Super Magician
V4#9 5.0, VG-FN ... $60.00
Super Rabbit
9 2.5, G+ (Infinity cvr) ... $26.00
Superboy
83-84, 91 3.0, G-VG (Origin/1st app:Kryptonite Kid) ... $15.00@
100 2.0, G (Origin:Superboy retold) ... $19.00
Superman
4 4.5, VG+ (2nd & 3rd Lex Luthor) ... $2,000.00
5 4.0, VG (4th Lex Luthor) $1,260.00
8 3.0, G-VG ... $650.00
18 3.0, G-VG ... $375.00
20 7.0, FN-VFN ... $1,275.00
25 5.0, VG-FN (Clark Kent in the military) ... $465.00
26 3.0, G-VG (Classic war cvr) ... $410.00
27 4.0, VG ... $350.00
28 2.5, G+ (Lois Lane Girl Reporter series begins) ... $220.00
29 4.5, VG+ ... $395.00
33 3.0, G-VG (3rd app:Mxyzptlk) ... $220.00
34 3.0, G-VG ... $220.00
39 6.5, FN+ ... $335.00
42 2.5, G+ ... $140.00
43 6.5, Apparent FN+; SR, tear seal w/ color touch ... $165.00
43 3.5, Abt VG ... $205.00
44 3.0, G-VG ... $170.00
45 4.0, VG ... $225.00
57 3.5, Abt VG (Lois Lane as Superwoman cvr) ... $175.00
76 3.0, G-VG (Superman & Batman learn each other's I.D.) ... $365.00
106 1.8, Abt G (Origin retold) $46.00
110 0.8, P-FA; both cvrs detached (Origin retold) ... $25.00
193 4.0, VG (80pg giant) ... $16.00
213, 215 4.0, VG ... $10.00@
227, 232 4.0, VG (All Kryptonite giant size issue) ... $10.50@
Superman's Girlfriend Lois Lane
5 2.0, G ... $44.00
8 1.8, Abt G ... $28.00
Superman's Pal Jimmy Olsen
9-10 2.0, G ... $37.00@
133 4.0, VG (Newsboy Legion by Kirby begins) ... $12.50
Supernatural Thrillers
11 8.0, VFN ... $14.00
Suspense
20 3.5, Abt VG ... $75.00
Sweet Love
5 6.0, FN (Kamen sty; photo cvr; last issue) ... $36.00
Sweethearts
71 Lost Valley copy; 3.0, G-VG (Photo cvr) ... $16.50
Tales From The Crypt
24 3.5, Abt VG (Poe adaptation) ... $135.00
35 1.8, Abt G ... $50.00
36 3.5, Abt VG ... $95.00
41 8.5, VFN+ ... $440.00
Tales Of Horror
11 3.5, Abt VG ... $60.00
Tales Of Suspense
32 1.0, FA (Dr Strange prototype; "Man In The Beehive" test marketed along with TTA#27 - 1st Antman, Marvel went with ants instead of bees) ... $30.00
40 2.0, Apparent G; MR, small piece of tape on inside cover (2nd app:Iron Man) ... $75.00
46 4.0, VG (1st app:Crimson Dynamo) ... $55.00
48 2.5, G+ (New Iron Man armor by Ditko) ... $43.00
49 2.5, Apparent G+; ER, tape, glue, extra staple added (1st X-Men x-over & Avenger x-over; Tales of the Watcher begins) ... $27.00
55 5.5, Abt FN ... $28.00
58 3.0, G-VG (Iron Man vs Captain America; classic cvr) ... $43.00
59 2.5, G+ (Iron Man & Captain Amer ca series begin) ... $35.00
68 7.0, Apparent FN-VFN; MR, color touched on spine ... $12.00
78 6.0, FN ... $18.00
82, 90 5.5, Abt FN ... $16.00@
83, 85 5.0, VG-FN ... $15.00@
Tales Of The Unexpected
78 3.0, G-VG ... $10.50
Tales To Astonish
49 3.5, Apparent Abt VG; ER, slight trim on right (Ant-Man becomes Giant Man) ... $15.00
57 2.0, G (Spider-Man) ... $23.00
59 4.0, Apparent VG; MR, small piece tape inside bottom spine (Hulk vs Giant Man) ... $24.00
81 5.5, Abt FN (1st app:Boomerang) ... $15.00
84, 98 6.0, FN ... $18.00@
Target Comics
V3#9 3.5, Abt VG (Spacehawk by Wolverton) ... $135.00
V3#10 0.8, P-FA (Spacehawk by Wolverton) ... $43.00
V9#1 3.5, Abt VG (LB Cole cvr) ... $85.00
Target Western Romances
106(#1) 1.0, FA (LB Cole cvr) $38.00
Tarzan
207(#1) 6.0, FN (Kubert; 52pgs) ... $15.00
Tell It To The Marines
8, 10 3.0, G-VG (Photo cvr) $16.50@
Terrifying Tales
14 3.0, G-VG (LB Cole bondage cvr; Rulan reprints) ... $95.00
Terrors Of The Jungle
10 2.5, G+ (LB Cole cvr; Disbrow sty; Rulah reprints) ... $65.00
Terry And The Pirates
3(#1) FA-G (Boy Explorers by Kirby; 1st app:Dragon Lady) ... $46.00
3(#1) 3.0, G-VG (Boy Explorers by Kirby, 1st app:Dragon Lady) ... $60.00
12 1.8, Abt G ... $12.00
Tex Morgan
2 2.5, G+ ... $32.00
Thing!
2 2.5, G+ ... $100.00
6 4.0, VG ... $150.00
7 1.0, FA (Injury-to-eye cvr) ... $75.00
8 4.5, VG+ ... $170.00
16 Abt G; coupon missing ... $31.00
This Is War
6 VG+ (Toth sty) ... $33.00
Thor
134-135, 165 4.0, VG ... $14.00@
166 5.0, VG-FN (Thor vs Warlock) ... $15.00
168 6.5, FN+ (Origin:Galactus) ... $21.00
169 5.5, Abt FN (Origin:Galactus) ... $12.50
177 6.0, FN ... $12.00
Three-D Love
1 2.0, G, no glasses ... $26.00
Thrilling Comics
30 3.5, Abt VG (Bondage cvr) ... $120.00
55 2.5, G+ (Schomburg cvr) ... $55.00
68 2.5, G+ (Frazetta sty; Schomburg airbrush cvr) ... $100.00
Thunda
2 (A-1#56) 3.0, G-VG (1st app:Cave Girl; bondage cvr) ... $55.00
Tim Holt
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10 2.5, G+ (LB Cole cvr; Disbrow sty) ... $33.00
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1 2.5, G+ ... $60.00
7 3.0, G-VG (Illo:SOTI) ... $85.00
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Superman enjoyed teaching his sweetie how to improve her character ...

Lois' Super Lessons

by **CRAIG SHUTT**

Dear Mr. Silver Age,

I know that today, as a married couple, Superman and Lois Lane have built a relationship based on the utmost trust and respect for each other. Did their courtship during The Silver Age include those same elements? Did the Man of Steel embrace Lois' foibles and love her despite her occasional quirkiness?

Mary Jane W.
Manhattan

Mr. Silver Age says: That would be a big negative there, M.J. In fact, it would be closer to the truth to say that the relationship between Superman and Lois Lane was built on a great big heaping helping of one-upmanship, humiliation, and complete disrespect for the other person. Not that it wasn't done with the best of intentions, of course. At least, sometimes.

SO THE WEDDING CEREMONY IS CALLED OFF! LATER, IN BRUCE'S MANSION...
HA,HA! LOIS DOESN'T KNOW THAT YOU TOLD ME ABOUT HER SCHEME TO LURE ME INTO MARRIAGE...SO... WE PLANNED THAT "WEDDING", WITH YOU SHOWING UP AS BEST MAN!
HA, HA! LOIS WILL NEVER KNOW SHE ALMOST MARRIED... BATMAN!
THE END
9

Bruce Wayne and Superman shared a horse laugh after humiliating Lois in* Lois Lane *#59.

In truth, The Big Blue Boy Scout occasionally went out of his way to teach his main squeeze a significant "lesson" that he felt was needed to curb some of her more outrageous idiosyncrasies. That these lessons often involved flagrant lies and public humiliations were, no doubt, just byproducts. Sadly, the lessons seldom had the intended effect — and sometimes even backfired on The Man of Steel. But that never kept him from trying to improve his sweetie's character again, albeit against her will. What a trouper.

These lessons were usually the big reveal ending on these stories, which all appeared in *Superman's Girl Friend Lois Lane.* So there are ***Spoilers Aplenty*** coming up. Consider yourself warned.

The classic example of a Lois Lesson can be found in "Superman and Batman's Joke on Lois Lane!" in #59 (Aug 65). The story opened with Lois nearly dying while chasing a scoop, requiring Superman to rescue her. Lois revived in time to see her hero take off his Man o' Steel mask to become Bruce Wayne! Her reaction to this revelation was *not* to confess her knowledge to Superman or vow to aid him secretly, *à la* Pete Ross. No, she decided to leverage her discovery to become Mrs. Superman. The panel showing her cross-eyed with giddiness at this prospect was truly priceless.

Needless to say, Bruce was merely standing in for his *World's Finest* buddy, who was on a mission. "She's a cute girl," Bruce thought, driving off after the rescue. "But I'm glad she doesn't stay up nights scheming to trick *me* into marriage!" Of course, she began doing just that. She flirted with Bruce and arranged dates, on which gigantic coincidences confirmed her original discovery.

Superman returned during this courtship and, in his typical way, learned Lois's scheme by using his X-ray vision and super-hearing to check up on her in her bedroom one night. And he decided to teach her a lesson. Bruce proposed and Lois accepted, expecting him to reveal his super-identity after the marriage (which seems a little late to me). But, when The Best Man of Steel arrived at the nuptials, a shocked Lois called off the wedding. Tearfully, she confessed her misconception to Bruce, and he was left broken-hearted.

In the final panel, Bruce and Supes shared a good horse laugh over how they'd played with Lois' affections and put this scheming vixen through the wringer. There were added guffaws over the irony that, had she married Bruce, she *still* would have married a superhero — as if that were her goal in life. No doubt, had Lois felt honor-bound to marry the man she'd accepted, Bruce would've

found a way to cancel that would also have humiliated her. In other words, nobody exactly covered themselves in glory in this tale — the sad result of most of these super-life lessons.

THE FATTEST GIRL IN METROPOLIS
PARDON MY SAYING SO, MIGS... BUT YOU'RE QUITE A LOAD! I PUFFIE THE GIRL I MOST OFTEN FLY WITH IS SLENDER... LOIS LANE!
I'M LOIS LANE!...OR I WAS 100 POUNDS AGO! IF SUPERMAN MUST NEVER FIND OUT IT'S ME, OR I'LL HAVE A... A FAT CHANCE OF WINNING HIS LOVE!

The story, in fact, was a variation on an earlier *World's Finest* tale, "Batman — Double for Superman!" in *WF* #71 (July-Aug 54), the very first *WF* team-up for our heroes. Comparing the stories shows how the ante was upped, once The Silver Age took off. In this earlier tale, Lois caught Clark changing to Superman, and, to confuse her, Batman proposed having Bruce pretend to be Superman.

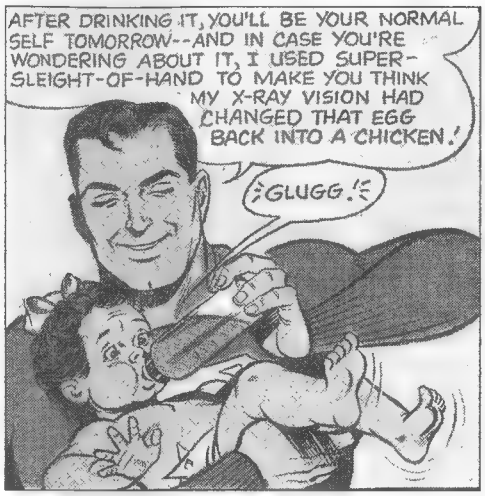
The story focused on the challenges Batman faced in replicating Superman's feats while Supes actually faced an unanticipated danger. In the end, the confusion worked, giving Lois proof that *neither* Bruce nor Clark was Superman — but leaving her suspicious of what had really happened. Our heroes ran their scheme this time because they feared Lois would reveal Superman's identity as a scoop, although she never said as much, rather than because she wanted a marriage proposal. Neither reason showed Lois in a good light.

Ultimately, our heroes shared a private smile knowing their plan worked — but they didn't set up Lois for public humiliation and didn't smugly guffaw at her humiliation (at least on camera). It was less about "teaching her a lesson" and more about alleviating a potential danger.

Stories about confusing Lois about Superman's identity continued — but the Lois Life Lesson stories took on a life of their own.

It's possible these revenge-tainted, life-lesson tales thrived during The Silver Age because of the vast quantity of stories — three per issue — that Lois' comic ate up, once it arrived in 1958. Many revolved around underhanded identity snooping and reckless endangerment, which were easy ways to kick-start a plot.

As a result, Supes seemed somewhat justified in occasionally giving his girlfriend a taste of her own sneaky medicine or trying to show her the error of her ways. The stories produced clever hoaxes and puzzles, unless the reader stopped to think about what these people were actually *doing* to each other in


AFTER DRINKING IT, YOU'LL BE YOUR NORMAL SELF TOMORROW--AND IN CASE YOU'RE WONDERING ABOUT IT, I USED SUPER-SLEIGHT-OF-HAND TO MAKE YOU THINK MY X-RAY VISION HAD CHANGED THAT EGG BACK INTO A CHICKEN.!
¡GLUGG.!

the name of love. Fortunately, most of us dumb kids didn't do that.

At his most benign, Superman wasn't above getting in a little dig when the chance arose. In "The Shocking Secret of Lois Lane!" in *Lois* #13 (Nov 59), a sorceress hypnotized Lois into thinking she had a cat's head (she didn't). Distraught, she elaborately hid her face. Superman finally relieved her of this misconception by publicly revealing her face to her friends, humiliating her until she learned the truth. Having rescued her from this psychological horror, The Man of Steel treated her to dinner — and had the waiter serve her a saucer of milk. Ooh, what a wit!

On a number of occasions, Superman managed to treat her in humiliating ways but do it for her own good, so it appeared he was actually being helpful. How convenient. For instance, in "The Girl Who Stole Superman" in *Lois* #7 (Feb 59), Lois took in Lana Lang, who had come to Metropolis to begin her career. Lois discovered Lana had been given a ring years earlier by Superboy (long story), which made her jealous. To nip this in the bud, Superman gave Lois a ring that he made from a rare alien metal.

Lana then spent the story enticing Superman with her feminine charms and

Supes turned Lois fat for her own good in* Lois *#5, which didn't explain his other cruel actions.

The Man of Super-Subtlety taught Lois not to be so impetuous in* Lois *#10.

IN THE NEARBY PARK...
HA,HA! MY PLAN WORKED! BY MAKING LOIS WEAR THAT CHILDISH OUTFIT, I KNEW THE CLERK WOULD REFUSE TO MARRY US!
YOU PLANNED IT THIS WAY, DIDN'T YOU? WELL, WE'RE STILL GOING TO GET MARRIED... AND THIS TIME THERE'LL BE NO QUESTION OF YOUR BEING TOO OLD FOR ME...

Superman shouldn't laugh behind Lois' back in* Lois *#42, because she might turn around and see it.

The Beau of Steel tricked both of his marriage-hungry honeys in* Lois *#56.

making Lois look bad in Big Blue's eyes, while living with Lois. Finally, when Lois stumbled upon Lana lying about her to Superman and giving him a big smooch, the enraged Lois flung the ring back at him — which had been the goal. The ring had endangered Lois' life, you see, but Superman couldn't just ask her to return it, because he feared she'd think it was a clue to his secret identity and refuse. So he had to manipulate her feelings to make her do what he needed her to do since honesty wouldn't work. Ain't love grand?

An even more classic example arose in "The Fattest Girl in Metropolis" in #5 (Nov 58). After witnessing a crime, Lois visited a wacky professor who accidentally irradiated her with his growth ray. Oops. The next day, Lois weighed twice as much as she had before. The new, beefy Lois experienced humiliation at every turn. This included having Superman tell her, after rescuing her and not recognizing her, that she was "quite a load! I'm more used to flying Lois Lane around! You would make two of her!" Apparently, he was sick the day they handed out super-tact.

Superman later sent Lois a big box of birthday chocolates and attended a wedding at which she was a bridesmaid, during which she had to reveal she was the new, fat Lois. She suffered more humiliations before we learned the truth: Superman had rewired the growth ray and *deliberately* turned Lois fat to disguise her from a killer who wanted to silence her. "I knew you wouldn't consent if I told you," Supes explained smugly. What he didn't explain was the crack about her making two of Lois, the chocolates, or the other indignities.

SHORTLY, AS THE WEDDING CEREMONY BEGINS AT THE OFFICE OF A JUSTICE OF THE PEACE...
WE ARE GATHERED...
ONE MOMENT, PLEASE!
OH, NO! IDEAL-MAN REMOVED A REALISTIC PLASTIC MASK! HE'S SECRETLY...
SUPERMAN! AND I TRICKED LANA INTO MARRYING IDEAL-MAN SO SHE WOULDN'T BE AN OBSTACLE TO MY MARRYING YOU!

Sadly, looking out for Lois' best interest wasn't always The Man of Steel's motivation. In "The Cry-Baby of Metropolis!" in #10 (Jul 59), for instance, our intrepid gal reporter stepped in front of a scientist's youth ray because she feared new wrinkles were causing Superman to lose interest in her. She did this despite The Man of Steel's warning her not to do it. When Supes returned, Lois overheard him being told that the ray reversed age until the organism disappeared. Only X-rays prevented the continual de-aging process.

Lois, becoming younger through teen-ager, Girl Scout, toddler, and infant stages, desperately tried to trick Superman into using his X-ray vision on her without revealing what had happened. Ultimately, Infant Lois was taken by Superman on his date with Lana, where Lois threw a cover-featured tantrum in her playpen. Finally, bawling her eyes out as she feared disappearing at any moment, Lois was retrieved by Supes — who revealed that he had known what had happened and had let Lois regress to teach her a lesson. In fact, The Teacher of Steel explained, his X-ray vision didn't affect her at all. He then gave Lois the liquid antidote — in a baby bottle — while Lana watched.

In this case, Lois later was able to turn the tables. In the appropriately named "Lois Lane's Revenge on Superman!" in #32 (Apr 62), Lois' attempt to drink a youth potion was interrupted by The Man of Steel, who had it spill on him. He promptly changed (physically) into The Tot of Steel. Lois refused to give him the antidote unless he helped her get scoops. She tied a baby bonnet on him and pushed him in a stroller during their adventures.

This wasn't truly "revenge" for the earlier "Cry-Baby" story, though; Lois was pretending to humiliate Superman because the antidote for the potion was anger. She got that in spades. The revenge referred to the fact that she was drinking the youth potion because she was ticked off thinking about all the years she'd wasted pining for her cold-hearted super-beau and wanted them back. What a couple.

De-aging Lois was a popular super-trick. In "The Romance of Superbaby and Baby Lois!" in #42 (Jul 63), Lois stumbled onto photographic proof of Superman's identity. In exchange for the unseen film, Superman agreed to do one thing for Lois — and her demand was that he marry her the next day. To be fair, she'd received a bump on the head, which "changed her personality," as if it really needed changing to demand that. In any event, Supes agreed and then tricked her into spraying a "rejuvenation spray" on herself in The Fortress.

You'd think, after all these adventures, that Lois would know better than to spray

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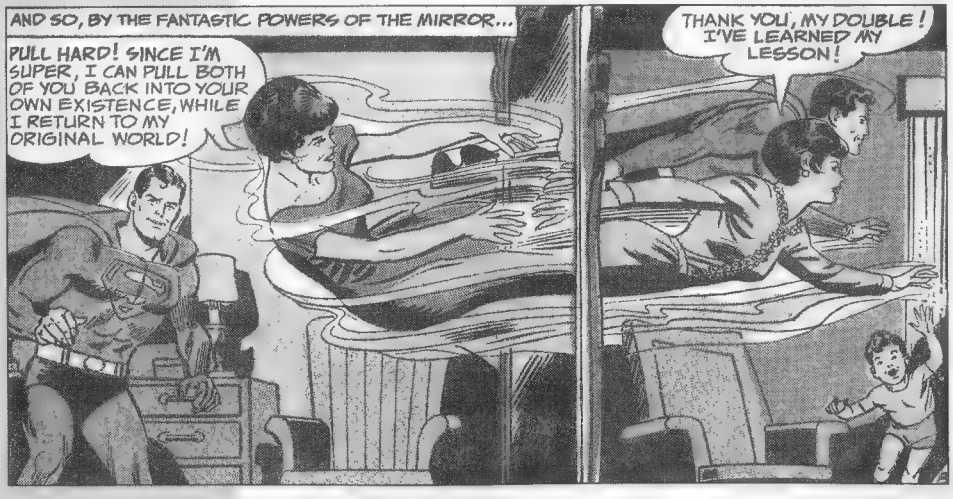

AND SO, BY THE FANTASTIC POWERS OF THE MIRROR...
PULL HARD! SINCE I'M SUPER, I CAN PULL BOTH OF YOU BACK INTO YOUR OWN EXISTENCE, WHILE I RETURN TO MY ORIGINAL WORLD!
THANK YOU, MY DOUBLE! I'VE LEARNED MY LESSON!

***Even Lois taught Lois a lesson, when she schooled her dimensional double in* Lois #96.**

some random alien spray on herself the day before her extorted wedding. But, once again, her wrinklephobia got the best of her, and she regressed to infanthood. It was, of course, a trick by Superman — although it doesn't take a super-mind to fool someone that reckless. Unfortunately for Super-Teacherman, Lois caught him laughing at her behind her back and used the spray on him, too. The effects had a 24-hour limit, fortunately, so they both recovered.

I WON'T! I VOWED TO SUPERMAN I'D CONTROL MY CURIOSITY AND I WILL!
GREAT KRYPTON! SHE REALLY MEANS IT! SUPERMAN IS WRONG! SHE CAN CONTROL HER CURIOSITY!

***Superman's attempt to prove Lois was too snoopy nearly drove her insane in* Lois #37.**

Not tricking him into marriage was a lesson Superman had to keep teaching, because it never was learned — by *either* of his two favorite gals. In "Lois Lane's Super-Gamble" in #56 (Apr 65), we learned these lessons went back to the earliest days of the Lois-Lana competition. In that "Untold Tale" that took place shortly after Lana arrived in Metropolis, Superman overheard Lois and Lana arguing over who had the best claim to The Man of Steel.

Peeved, Superman pretended to swap planets for a week with the alien Ideal Man. He arranged for only Lois to learn of this plan (a wacky one, to be sure, but not that far-fetched for The Silver Age). Lois then led Lana to believe that Superman was leaving Earth forever, with Ideal Man taking his place. After a series of romantic battles in which Lois allowed herself to lose to Lana, Ideal Man proposed to Lana.

Lana agreed, and Lois chortled that her rival would return to Ideal Man's planet, leaving Superman to herself when they swapped back. But, as the wedding began, Ideal Man revealed he was really Superman. The smug Lois turned distraught, as Lana insisted on continuing the wedding. But The Groom of Steel pointed out that it was *Ideal Man* who'd proposed, and he didn't exist — and it was pretty fickle of Lana to marry some new super-guy so fast. Both ladies were contrite, but the lesson didn't last long, did it?

In addition to taming Lois's marriage mind, Superman also tried to dampen her general curiosity. It often gained her a scoop, so it worked to her advantage. But she also got in way over her head, leaving her super-guardian angel to pull her fat from the fire. Sometimes, The Man of Steel used these rescues to try to dampen her impulsiveness. In "The Fingergirl of Death!" in #55 (Feb 65), our intrepid reporter went out looking for gangland's top fence, a man too smart to be caught doing anything illegal. Sure enough, she quickly found him and pretended to be a gangland moll to win his confidence.

Lois assured her friends that she could handle herself but she found herself watching helplessly, as her best friends — Jimmy, Perry, and Clark — were killed by her gangland beau. The Clark death was the tip-off to readers that this was staged. The fence actually was an F.B.I. plant, furious that Lois had involved herself in their scheme.

Superman, always glad to help set Lois straight, arranged her friends' deaths to teach her not to jump into such trouble. "It was awful thinking I caused all of you to die!" she sobbed. "I'll never get involved in a dangerous criminal case again! Superman's lesson worked!" Clark walked away winking at us, as we rolled our eyes at him for thinking his plan had accomplished something.

Beyond being a professional snoop, Lois also just liked to know everyone else's business, especially when it involved Superman, in hopes they would help her learn his identity. Superman tried to cure Lois of this general nosiness in "The Forbidden Box!" in #37 (Nov 62). It began with a snippy exchange in which Lois tried to learn what Superman had brought Perry to hold for safekeeping and

The Man of Steel told her to stop "poking your nose into other people's matters!"

She objected to that, so, to test her, Superman gave her a box to keep unopened until a specified time. Obviously, she could avoid doing *that* — except the box began to fly around and talk to her. It promised to reward her beyond her wildest dreams if she'd just open it. It nearly drove her crazy, as it was intended to do. Of course, it was a trick by The Man of Steel, and the story had a quirky ending in which Superman had to apologize and Lois was put into an agony of suspense again: sort of a lose-lose situation all around, as usual.

In some cases, Superman didn't get to take credit for his cleverly crafted lesson. In "The Kryptonite Girl!" in #16 (April 60), for instance, he gave Lois artifacts to write up for a scoop but warned her not to go near them until he returned. That worked as well as it always did with Jimmy Olsen. Her snooping gained her kryptonite vision that harmed The Man of Steel every time she looked at him. When he learned the source of her death-ray eyes, he scolded her, as she sobbed at her misfortune.

Ultimately, Supes concocted an antidote — which Lois took, but only after secretly turning her kryptonite eyes on Clark, proving he wasn't Superman. But, in fact, that test didn't work, because she'd never had kryptonite eyes. Superman left the artifacts knowing that she'd snoop and that they'd make her eyes emit harmless green rays that he pretended were kryptonite. Thus, he managed to convince her not to be so snoopy *and* add to the evidence that Clark wasn't Superman. What a great double-dip trick to pull on your sweetie! Too bad the lesson didn't last.

Amazingly enough, even *Lois* got into the Lois-teaching business! It happened in "Weep for Lois Lane's Baby!" in #96 (Oct 69), the second half of a two-part tale (begun in #94). Another dimension's Lois, who had married her Superman, was bored stiff sitting at home with their son while super-hubby saved the galaxy. She convinced our Lois to swap places with her through a mirror portal. But then, the little minx tricked her super-mate into entering Earth-1, too, and then she broke the mirror.

Shockingly for a Silver Age story, Mrs. Superman planned to date Lois' Superman while having her own super-husband hang around as a spare. Yikes. Our Lois finally showed her the error of her ways by acting as a horrible mom toward the super-couple's son, Jor, making the other-dimensional Lois plead with our Lois to trade back. "Thank you, my double!" she exclaimed, as everyone returned to their own worlds. "I've learned my lesson!" If so, she learned it a lot faster than our Lois ever did.

Not surprisingly, Lois could give as well as she got. Sometimes, she discovered the super-trick and turned the tables. An early example appeared in "The Amazing Superman Junior" in #6 (Jan 59). Lois faked her way onto an experimental spaceship that was destined to return in 100 years. But. since it would travel at near light speed, any passenger would hardly age in that time, an expository source told her. Sneaking aboard, she blundered around and caused the ship to take off prematurely.

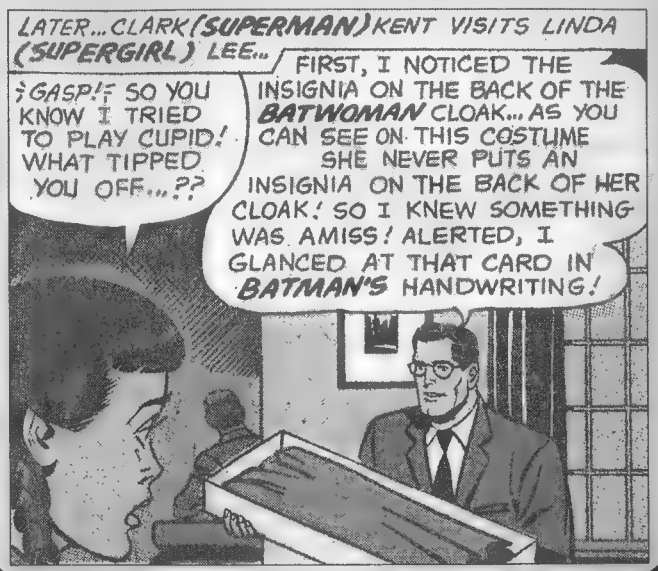
Two for one bonus!

Superman doubled his lesson-teaching pleasure in "Lois Lane's Secret Romance!" in *Lois* #14 (Jan 60). Cousin Supergirl decided that, if Kal-El married Lois, they could adopt her. That didn't work out so well when we saw it happen in *Lois* #20, but that was an Imaginary Story, which may never actually happen.

Not knowing that scenario, Kara decided to convince Superman that he couldn't live without his Semi-Girl Friend. But all of Supergirl's ploys ended with Lois defeated and miserable — which was hardly fair, since she was the unknowing ball in this game of super-kickball.

Finally, Superman revealed to Supergirl that he'd discovered he was being tricked and who was behind it. He'd played along, abusing Lois to frustrate Supergirl's plans until deciding he'd had enough fun. Humbled, Kara swore she'd never interfere in Superman's love life again.

That promise lasted more than two years, until "Superman's Super-Courtship!" in *Action Comics* #289 (Jun 62). But that's a story for another time.


LATER... CLARK (SUPERMAN) KENT VISITS LINDA (SUPERGIRL) LEE...
¡GASP!¡ SO YOU KNOW I TRIED TO PLAY CUPID! WHAT TIPPED YOU OFF...??
FIRST, I NOTICED THE INSIGNIA ON THE BACK OF THE BATWOMAN CLOAK... AS YOU CAN SEE ON THIS COSTUME SHE NEVER PUTS AN INSIGNIA ON THE BACK OF HER CLOAK! SO I KNEW SOMETHING WAS AMISS! ALERTED, I GLANCED AT THAT CARD IN BATMAN'S HANDWRITING!

Kara learned in* Lois *#14 it's not nice to try to fool your cousin.

BUT, LOIS, WE'RE ALIVE AND WELL?
;SOB!...OH, IT WAS SO AWFUL THINKING I CAUSED ALL OF YOU TO DIE! I'LL NEVER GET INVOLVED IN A DANGEROUS CRIMINAL CASE AGAIN! SUPERMAN'S LESSON WORKED!
BUT IF WE KNOW LOIS, SHE'LL BE STICKING HER NOSE INTO DANGER AGAIN, AGAIN AND AGAIN!
THE END!

Readers shared a wink and a nod with their super-hero after he tricked Lois again in #55.

The Teacher of Steel wasn't always as smart as he hoped, as in* Lois *#37.

Supes saved the unconscious reporter and decided to use this opportunity to teach her one of her first Silver Age lessons. He had some of her friends pretend to be 50 years older and printed headlines showing others had died. So imagine Superman's shock when Superman Junior arrived and began courting Lois with all his super-powers!

The counterfeit finally was revealed to be Robin (using a super-serum once created by Supes that Lois knew existed). She'd blackmailed The Boy Wonder into helping her after she realized the rocket hadn't gone anywhere, writing up her scoop before confronting The Man of Steel and her editor. "Will anyone *ever* teach her a lesson?" Perry moaned. Not when Supes makes clumsy mistakes, Lois is this hyper-observant, and she's got *that* many weapons available to her, Perry!

I WAS TRICKED INTO THIS WEDDING! DISGUISED AS THE DEVIL, SUPERMAN FOOLED ME INTO SIGNING OVER MY SOUL FOR A CHANCE TO MARRY HIM! ADMIT IT'S THE TRUTH... MR. SATAN!
;CHOKE! SHE'S RIGHT, FOLKS! I KNOW YOU ALL THINK I'M A HEEL, BUT LET ME EXPLAIN!

Superman's closest call — and probably one richly deserved — occurred in "The Devil and Lois Lane!" in #41 (May 63). After The Man of Steel overheard Lois make the exaggerated claim "I'd sell my soul to the Devil … for a chance to marry Superman!" Supes decided to teach her a lesson for that offhand remark by pretending to be the devil, who could make The Man of Steel marry her.

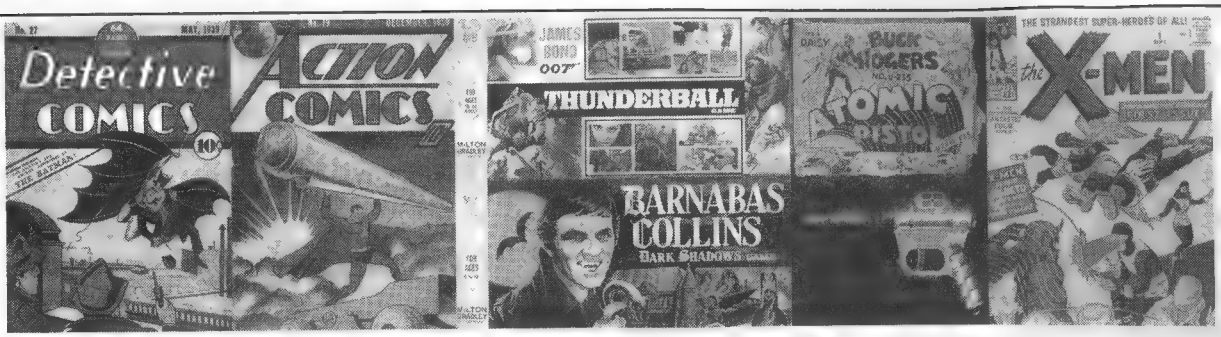
But The Prankster of Steel's plan backfired, when Lois decided to go through with the wedding despite Satan's last-minute offer to let her out of it. Having to decide between admitting his lesson-teaching hoax and marrying Lois, Supes decided on the latter. But before the "I do's," Lois revealed she'd discovered the trick and just wanted to watch him squirm. She threw her bouquet in his face and stomped out triumphantly. "You're not as clever as you think!" she crowed.

She was right about that, based on his track record of lesson-teaching. It's hard to argue that Lois didn't *deserve* to be taught a lesson or two, due to her impulsiveness, snoopiness, and all-out, full-bore desire to find almost any way to become Mrs. Superman. And you'd think a man with a bazillion super-powers and a jillion super-friends at his command could make his point in convincing fashion. But Lois was a stubborn pupil, and her beau had a nagging desire to layer humiliation onto most of his lessons, which twisted the knife just a bit too much for us to cheer him on. Clearly, these two were meant for each other.

SPOTLIGHT ON REPRINTS

Many of Lois' lessons have been preserved in reprint form, according to Mark Waid's DC reprint database. Here's where to find the Lois life lessons from these issues:

World's Finest #71 was reprinted in *WF* #179, a *Millennium Edition*, and *World's Finest Archives* #1.
Lois #13 was reprinted in *80-Page Giant* #14.
Lois #5 was reprinted in *Lois* #77 and *Superman Annual* #1.
Lois #10 was reprinted in *Lois* #102 and *Lois Annual* #1.
Lois #32 was reprinted in *Superman* #212.
Lois #42 was reprinted in *Superman in the '60s*.
Lois #60 was reprinted in *Superman Family* #167.
Lois #37 was reprinted in *Lois* #72.
Lois #16 was reprinted in *Lois Annual* #2.
Lois #6 was reprinted in *Superman Annual* #8.
Lois #41 was reprinted in *Lois* #86.
Lois #14 was reprinted in *Lois Annual* #2.



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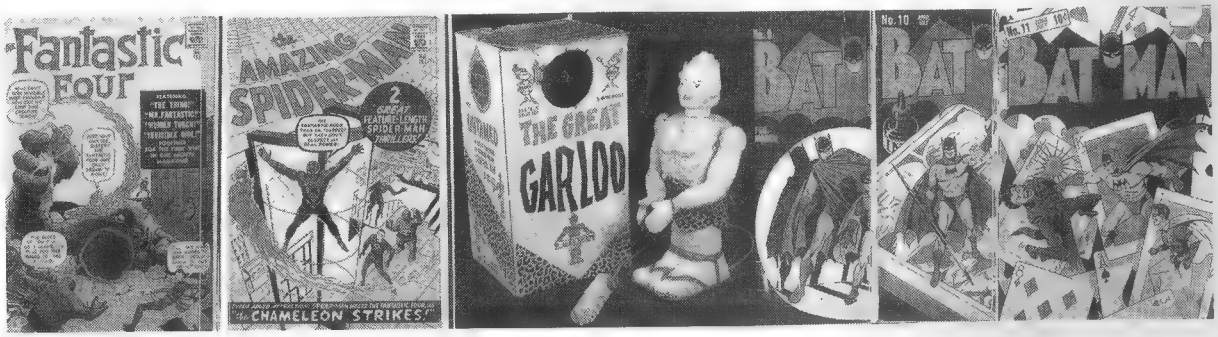


Mr. Silver Age's Mail Chute

More Marvel Moments

Spider-Man tossing away his costume in **Amazing Spider-Man** *#50, re-created in the* **Spider-Man 2** *movie, was a powerful moment.*

by CRAIG SHUTT

Dear Mr. Silver Age: I agree with your assessment that finding key Marvel Moments (the Top 10 of which were ranked in *CBG* #1597) is easy but ranking them is hard. So I'm going to make it easy on myself by picking just two, adhering to your criteria of no cover scenes, no origin stories, and no "key introduction of characters who would later be significant or developments that in coming months would prove pivotal."

The first is the one that popped immediately into my head: *Fantastic Four* #57 (Dec 66), in which Doctor Doom steals The Silver Surfer's cosmic power. (I have to pay my wife a "geek dollar" every time she catches me saying "power cosmic" instead of "cosmic power.")

I also think Jim Steranko should be represented, and there are a few scenes from *Captain America* #113 (May 69) that stick in my mind: the full-page panel of Cap and Rick fighting Hydra goons under a full moon, the "Captain America Lives!" double-page spread, and the concluding "Captain America has a secret identity once more!" panel.

CHIEF! THE SARGE JUST FOUND SOME KINDA MASK!
FRAID NOT, SON — HIS HELMET — HIS SHIRT... ALL ROT-ED WITH HOLES!
IS THERE ANY HOPE?
IT'S GOT THE FEATURES OF STEVE ROGERS!
BUT THAT MEANS — ONE THING
STEVE ROGERS WAS A FALSE IDENTITY!
BUT THEN... WHO WAS THE REAL CAPTAIN AMERICA??
PERHAPS WE WILL LEARN... NEXT ISSUE!

Steranko revived the shield-slinger's no-longer-secret identity in **Captain America** *#111.*

The story was barreling headlong toward its conclusion by the time those scenes occured, though. Upon further reflection, my favorite moment from Steranko's short run on *Captain America* was the cliffhanger of #111 (Mar 69), when it was discovered that "Steve Rogers was a false identity!"

Jeff Plackemeier
Jeff.Plackemeier@aa.com

(Your FF selection is a good one, Jeff. It's a multipart story that also involved The Inhumans, but that panel of Doom standing over The Surfer has a lot of looming danger in it. I must point out that this moment also is from 1966, the year from which many of my own favorites came. I was 12 then, so my choices are no doubt partly due to my Golden Age rearing its head. But I think it was a great year for Marvel comics, too.

Your Steranko choices are good ones, too, although they don't resonate as much for me. Cap's tales often had too much action and too little personal drama for my taste, even with Steranko taking over. Or was it simply the difference between my being 12 and 15 years old? Most of my "moments" came from early in The Silver Age. — MSA)

Dear Mr. Silver Age: I've been thinking about your Top 10 Marvel list. You showed good judgment in disqualifying origin stories. Nevertheless, I would still nominate *Amazing Fantasy* #15 (Aug 62) — not for the spider bite or even his sticking to the wall as he leaps out of traffic. No, it's that horrible realization that his inaction is indirectly responsible for Uncle Ben's death. No trauma, not even Batman's, is greater. Bruce Wayne was helpless to prevent his parents' murders. Peter Parker is culpable. No major comics character carries greater guilt.

Herb Licht
comicguyherb@yahoo.com

(I think Spidey's origin is one of the two best in comics (with Superman), so I agree that the scene had real power, Herb. But origins had to be left out, or the list would have been too predictable. — MSA)

Dear Mr. Silver Age: I love Top 10 lists, and I love Silver Age Marvel comics, so I had to comment. You've got some nice choices, although I wouldn't have put Mary Jane's "Face it, Tiger" as #1. As appealing as that scene was, the importance of Mary Jane in Peter Parker's life wasn't evident until years later. In fact, I'll wager that the Spider-Man movies played a big role in picking that scene.

At the time, what MJ actually looked like was a running joke that had gone on for months, if not years. Anyone who had seen the reaction of Peter's other girlfriends when they saw her had to guess she was stunning, so the fact that she was finally revealed as the gorgeous creature she is was not unexpected or shocking. At least, it wasn't to me.

One scene that I would have made #1, which you didn't even include in the Top 10, was from *Fantastic Four* #40 (Jul 65). Doctor Doom has attacked the powerless FF in retaliation for what happened in #8 on your list, and The Thing fought him alone.

NOW, IT IS I WHO POSSESS THIS COSMIC POWER WHICH ONCE WAS HIS!
NEVER BEFORE HAS ANY ONE HUMAN BEING BEEN AS TOTALLY SUPREME--AS INVINCIBLY SUPERIOR--AS I!
NOW LET MANKIND BEWARE--FOR DOCTOR DOOM HAS ATTAINED POWERS WITHOUT LIMIT--POWERS ENOUGH TO CHALLENGE GALACTUS HIMSELF!

A great Marvel moment occurred when Doom stole The Surfer's power in* Fantastic Four *#57.

I was electrified. Even today, almost 40 years later, I still get tears in my eyes thinking about that scene, with its beautiful Jack Kirby art. It *made* mine Marvel forever.

Howard "Bluto" Miller
thenameisbluto@aol.com

The Thing's battle with Doom in* FF *#40 was actually six and a half pages, a little long for a "moment."

Action and words combine to create a powerful moment in* Sgt. Fury *#18, suggested by our own Tony Isabella.

*(You and Hoy Murphy (**HoyMurphy@aol.com**) both nominated that scene, Howard. It was the last one I scratched, because I decided it stood out as a several-page sequence, rather than one key panel. And The FF had already had two other great "moments."*

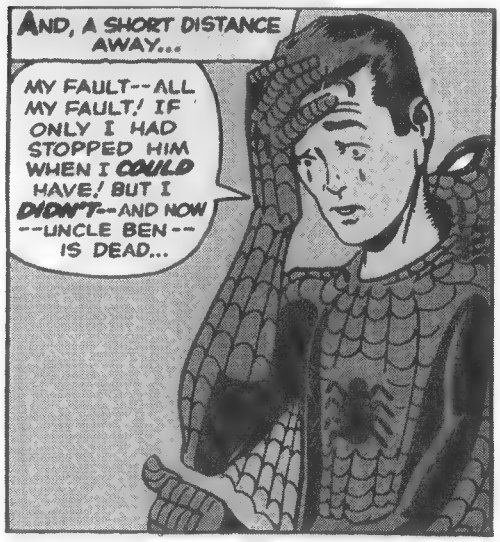
*I think MJ's reveal was more dramatic than you suggest and I honestly didn't pick it because of her later importance or current movie stardom. John Romita told me once that he and Stan had almost made her homely, forgetting that earlier reaction by Liz and Gwen in **ASM** #25, so it wasn't such a done deal. And, as I noted, as soon as MJ arrived, Peter's life changed dramatically. Gwen had competition and became more possessive of Peter, and he simultaneously loosened up. It considerably changed the dynamic of the cast.*

*Jim Lauritzen (e-mail withheld) suggested my other difficult cut: the full-page panel in **ASM** #50 (Jul 67) when Peter Parker walked away after throwing his costume in the trash can. That moment was so memorable it was replicated in the **Spider-Man 2** movie. I'm happy with the two Spidey moments I chose, but it's in the Top 15.*

*Tony Isabella made a strong suggestion in the Aug. 27 issue of his nigh-daily comics-review blog at **www.worldfamouscomics.com**: The panels in **Sgt. Fury** #18 (May 65) in which "Nick Fury learned that his beloved Pamela Hawley had been killed in a bombing attack on London!"*

I agree that was a strong moment, as we saw Fury react to the news and hear her last words rather than seeing her die. My out is that I was considering only super-hero comics. But, if war comics had been included, it would have been a candidate. — MSA)

Spidey's realization of his great responsibility was a great moment in a great origin in* Amazing Fantasy *#15.


AND, A SHORT DISTANCE AWAY...
MY FAULT--ALL MY FAULT! IF ONLY I HAD STOPPED HIM WHEN I COULD HAVE! BUT I DIDN'T--AND NOW --UNCLE BEN-- IS DEAD...

Dear Mr. Silver Age: Your article on Jimmy Olsen's robot doubles and other mechanical identities [in CBG #1596] was a hoot. It was both fun and informative.

It also set me to thinking of some of Jimmy's other alter egos of which I have fond memories, such as his adventures with Superman in the Bottle City of Kandor. They took on the Batman-and-Robin-like roles of Nightwing and Flamebird. They were like an early version of Batman Beyond with all their science-fictional gadgets. Their utility belts had jet packs and all kinds of cool stuff to my pre-adolescent eyes. And always that great Curt Swan art!

Another favorite was Jimmy as Elastic Lad. I'm a big Legion fan, and, if I remember correctly, E-Lad was a member of the Legion Reserves. Isn't that right? If you ever need an idea for a column, a look at Jimmy's careers as Flamebird or Elastic Lad would be really cool for me - and, I bet, for some of your other Silver Age fans.

Mark D. Cotnam
mark.cotnam@sbcglobal.net

(I seldom need much encouragement to start pulling out Jimbo issues, Mark, and those are two excellent reasons. But having just written about Jim, I'll hold off for a while, unless readers insist. Jimmy's adventures as Flamebird began in Superman #158, while his first Elastic Lad appearance was in Jimmy Olsen #31. He became an honorary Legionnaire in #72. - MSA)

***A Mr. Silver Age note:** This month's Lois' Super Lessons feature has been on my list for years, but I finally was motivated to write it by the urging of **CBG**'s own Tony Isabella. He suggested that, if I did it, he would forgive me for leaving his choice off my Top 10 DC Moments list in #1598. As soon as he mentioned it, I wished I'd included it somehow, since it appeared in one of my all-time favorite Silver Age stories. Next month, I'll share it and readers' suggestions for other DC moments that didn't make the list. B&B seeing you!*

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics*** is available from Krause Publications at (800) 258-0529, offer CBHCS. Send comments and suggestions to **craigshutt@ameritech.net.**

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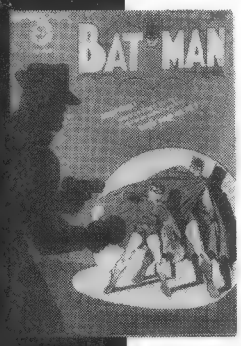

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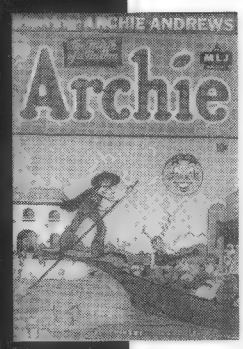

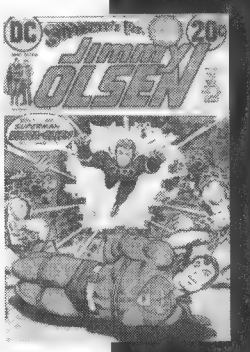

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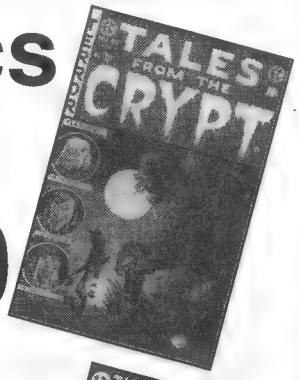

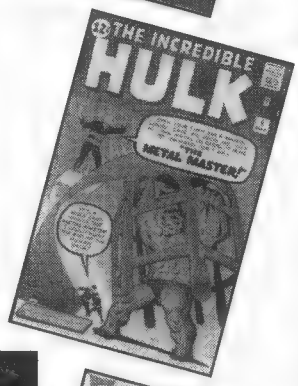

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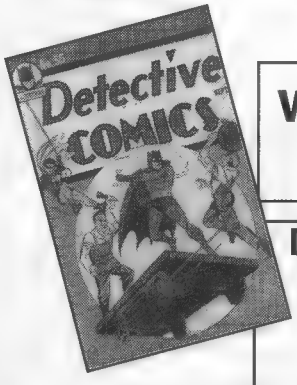

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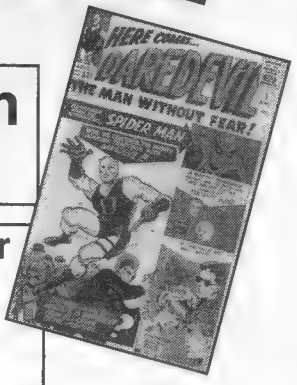

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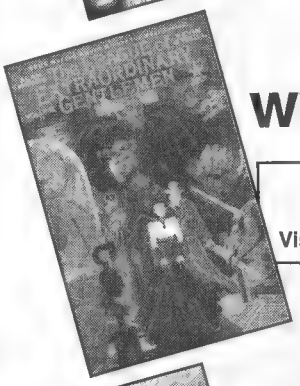

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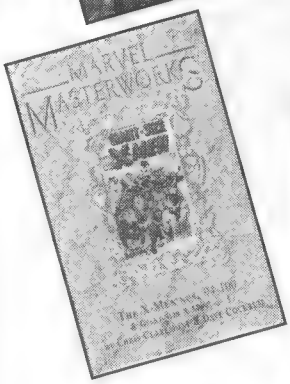

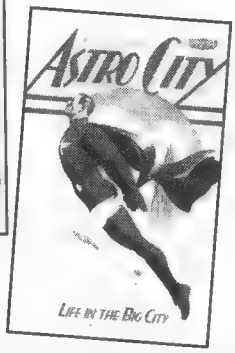

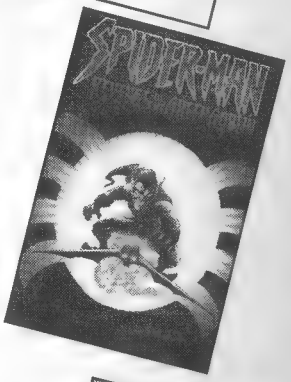

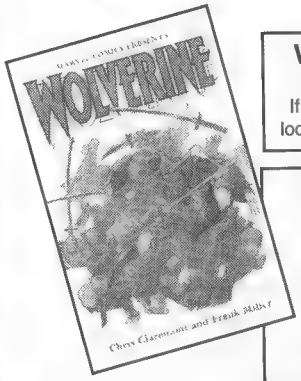

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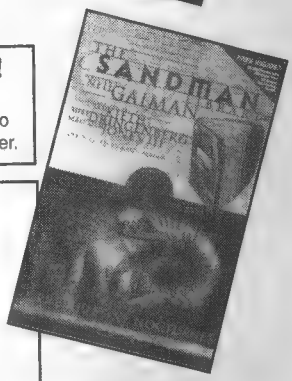

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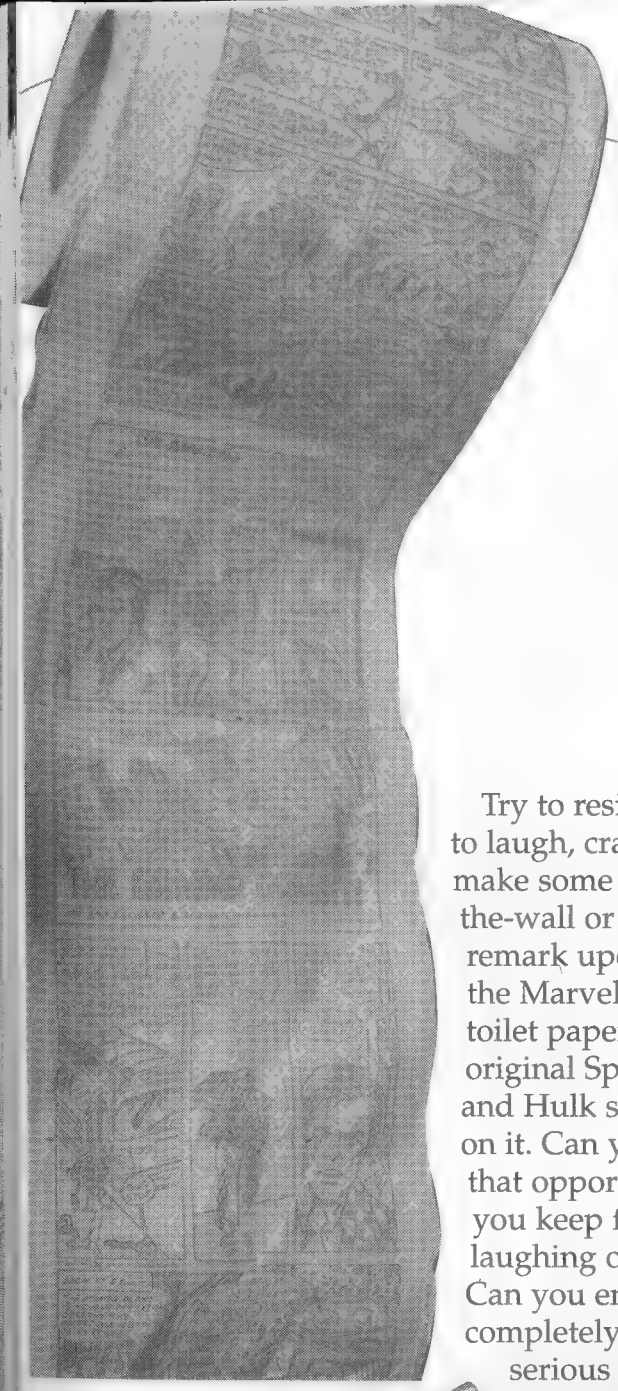
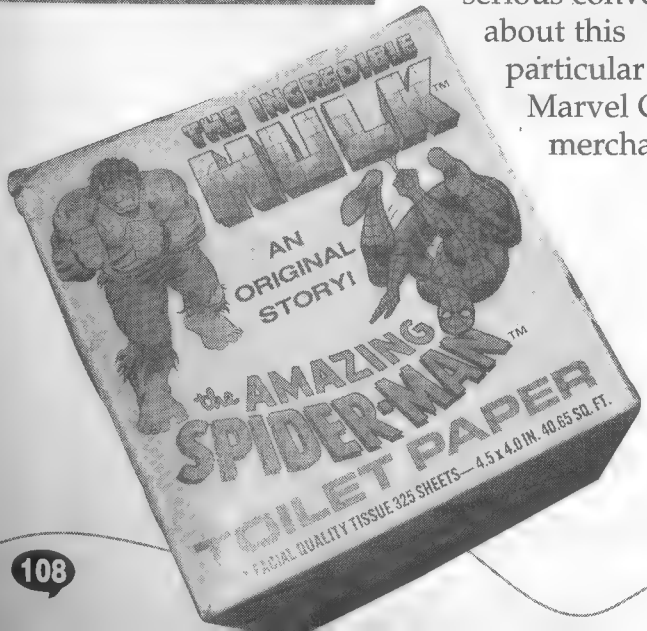


MARVEL TOILET PAPER:

Giving new meaning to "to be continued ..."

Try to resist the urge to laugh, crack a joke, or make some sort of off-the-wall or lighthearted remark upon seeing the Marvel Comics toilet paper that has an original Spider-Man and Hulk story printed on it. Can you pass up that opportunity? Can you keep from laughing or chuckling? Can you engage in a completely and totally serious conversation about this particular Marvel Comics merchandise?


THE INCREDIBLE HULK™
AN ORIGINAL STORY!
the AMAZING SPIDER-MAN™
TOILET PAPER
FACIAL QUALITY TISSUE 325 SHEETS—4.5 x 4.0 IN. 40.65 SQ. FT.

by RICK KELSEY

It's tough to do — even for Jim Salicrup, long-time comic-book editor and writer and the one whose name appears on that toilet paper as the scripter of the story. When asked where the idea of putting Marvel Comics super-heroes on toilet paper originated, Salicrup joked, "Like many important deals, this may have all started during a conversation in the Marvel men's room."

It's easy to joke about this particular item of Marvel merchandise, because it is definitely one of the more unusual comic-book collectibles out there. But it really *is* toilet paper: more specifically, a single roll of 325 sheets of "two-ply, facial quality tissue," according to the specifications on the box, which is illustrated with full-color poses of Spider-Man and The Hulk. Manufactured in 1979 by Oh Dawn! Inc., it featured "an all-new action-packed confrontation between Marvel's mightiest super-stars" printed in light blue ink directly onto the tissue sheets.

Putting an original Spider-Man and Hulk comic book on toilet paper — what was Marvel thinking?

Salicrup said, "I suspect, Oh Dawn! Inc., the company which produced this priceless product, having had some success with, if I remember correctly, The *New York Times* Crossword Puzzle Toilet Paper, decided to try a few other popular properties on toilet paper, such as The Amazing Spider-Man and the ever-Incredible Hulk. I don't remember too many of the actual details concerning exactly how this product was assigned, but I'm sure it

came out of good ol' Jolly Solly Brodsky's department. Back in the very late 1970s, Sol supervised production on almost everything other than the actual line of Marvel comics — such as coloring books, syndicated comic strips, newspaper insert comics, reprint collections, calendars, foreign editions, and art for most licensed Marvel projects. David Anthony Kraft and I were both writers and editors working directly for Sol at various times, so it was only natural that one of us would get to write this particular assignment."

Not only amusing but also ironic, said Kraft, who, along with Salicrup, has kept mint, unopened copies of the Marvel TP to this day. "That toilet paper came out right around the time, right when the comic-book paper itself had gotten so cheap that at the Bullpen we were all calling it toilet paper. 'We pour our hearts out into our art and look at this. It's printed on toilet paper! You can see through the pages. Tell me this isn't toilet paper!' So when there really *was* a comic on toilet paper, we all got a pretty big laugh out of that, because that's what we had been saying anyway. It was like this is the ultimate future of comics: We'll be down to one color of ink and it will actually be on toilet paper. So you couldn't help but laugh about it," Kraft said.

Salicrup's creation was "The Gamma Gambit!" which begins with Peter Parker and Bruce Banner attending an atomic energy exhibition at Empire State University, which is unveiling its own on-campus power plant. At the exhibition, The Leader, controlling a huge mechanoid, literally crashes the event and tries to steal a new gamma generator. Chaos and destruction ensue, but The Hulk and Spider-Man defeat and capture The Leader.

Salicrup made the story a stand-alone, quickly introducing and explaining the characters; fans and non-fans alike wouldn't have any trouble in knowing who's who or following the story. Another intention was for each sheet of toilet paper to be one page of the story, but printing on bathroom tissue proved not to be the most accurate of methods. Instead of going between panels, the toilet paper's perforations frequently go right across them. Tearing off sheets often cuts panels in half.

Being a "specialty" product, the item didn't appear in grocery stores alongside the more common and widely used toilet-paper brands. Nor, to Salicrup's and Kraft's recollection, was it stocked in the stalls of the Marvel restrooms. But Kraft recalled spotting it during a shopping trip to Bloomingdale's prestigious Manhattan flagship store.

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HANG TIGHT, HULK! MAYBE TOGETHER WE CAN TRIP HIM UP-- AS A TEAM!
BAH! THE HULK DOES NOT NEED BUG-MAN'S HELP!
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--UNTIL BIG METAL MAN FLIES APART.
POW!
HE'S GOING ALL TO PIECES OVER YOU, HULK!
UNFORTUNATELY, THE BATTLING BEHEMOTH FAILS TO NOTICE THAT ONE OF THOSE PIECES IS THE ESCAPE POD OF THE LEADER...
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"Right before Christmas, they actually had probably a pallet's worth of those things stacked right in front of the elevators on one of the floors at Bloomingdale's, because it was such a weird novelty item. That was really neat, to come out and go, 'Wow, look at that!' It was a surprise when I saw it at Bloomingdale's, because you never really thought about it out in the world or anything, *especially* in a high-scale type of environment. It was like going to Buckingham Palace and finding the Marvel toilet paper: not what you'd expect. That was the kick out of the whole thing," Kraft said, laughing.

Some didn't share his good nature about the product. While the story credits read, "By Jim Salicrup and Michael Higgins," Higgins is the letterer of the story, not the artist. The actual artist requested his name be removed from the credits.

Neither Salicrup nor Kraft know of any sales figures for the product. Since no other Marvel Comics toilet paper ever appeared, that one attempt probably did not sell well.

Today, you can often find the TP, box and all, on eBay auctions. In still-new-in-the-box or lesser conditions it has sold for $25 or less. Comics collectors and fans should also note that on this toilet paper is the only place that you can find "The Gamma Gambit!" According to Salicrup, the story has never been printed or otherwise appeared anywhere else.

"Too bad they didn't produce TV commercials for this product. Can't you see Stan Lee admonishing comic fans not to ' "Squeeze the Marvel" TP?' It's fun thinking about this silly project — it's always held a special place in my heart and, well, someplace else, as well."

"That toilet paper came out right around the time, right when the comic-book paper itself had gotten so cheap that at the Bullpen we were all calling it toilet paper."

— David Anthony Kraft

ACTION FIGURE & TOY MARKET REPORT

by MARC PATTEN

1 Marvel Legends Series 7 Toy Biz

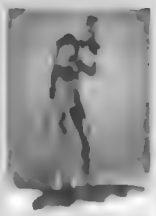
King of the hill and no one big enough to take them down. It's good to be the king.

Recent prices reported
$70 Vision (Clear Chase Variant)
$35 Hawkeye
$25 Apocalypse
$14 Ghost Rider
$25 Vision (regular)
$14 Iron Man (Silver Centurion)
$10 Wolverine as Weapon X
$45 Giant Man (chase figure)

2 Batman: Hush Series 2 DC Direct

As if DC Direct figures couldn't get any better, here we are with Hush Series 2. Superb sculpting and designs by Jim Lee combined with decent articulation and an "A" list of characters could make this batch even more popular than Series 1.

Recent prices reported
$20 Superman
$18 Nightwing
$16 Harley Quinn
$16 Catwoman
$12 Riddler



3 Star Wars Hasbro

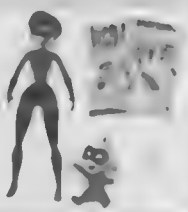
The Original Trilogy Collection on the retro-looking black cards is a certified hit. All 38 figures are flying off shelves, and the new non-OTC figures on similar packaging are almost impossible to find.

Recent prices reported
3 3/4-inch figures
$25 Luke Dagobah (upside-down variant)
$20 Ithorian Jerriaz (Cantina Encounter)
$20 Feltipern Trevagg (Cantina Encounter)
$20 Myo (Cantina Encounter)
$15 Pablo Jill (Geonosis Arena)
$15 Queen Amidala, Rabe, Sy Moore, Tarua
$30 C-3PO (OTC — Vintage Packaging)
$25 Boba Fett (OTC — Vintage Packaging)

4 The Incredibles Hasbro/Disney

The Disney Stores Exclusive Incredibles figures are almost gone and I are well worth the price. Don't miss these if you can help it.

Recent prices reported
Disney Exclusives
$12 Mr. Incredible
$15 Frozone
$16 Mrs. Incredible and [illegible]
$16 [illegible]
$15 [illegible]
$10 Syndrome



5 Marvel Legends Series 6 Toy Biz

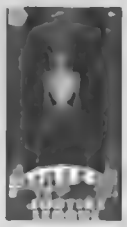
With no signs of this series flooding the market for the holidays as was previously expected, Series 6 has leveled off in price but not demand.

Recent prices reported
$75 [illegible]
$25 [illegible]
$30 [illegible]
$25 Juggernaut
$30 Cable (Brown Pants Variant)
$60 Fantastic Four Gift Set (Mr. Fantastic, Invisible Woman, Human Torch, The Thing, Dr. Doom, Franklin Richards, and Herbie the Robot)
$150 FF Gift Set (variant with clear Invisible Woman)

6 Justice League 10-inch Mattel

The animated JLA return to the top 10 this month in style, with a new assortment featuring the long-awaited and near impossible-to-find Hawkgirl figure.

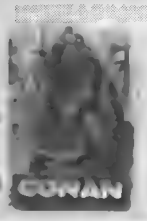
Recent prices reported
$45 Hawkgirl
$35 Wonder Woman
$25 Aquaman
$25 Martian Manhunter



7 Conan McFarlane Toys

Going, going, gone. That's what happened to Conan Series 1. Will price and demand hold, or will McFarlane release another batch? Only time and the toy aisles will tell.

Recent prices reported
$12 Belit Vanir Warrior
$18 Wadun Female Warrior
$22 Belit Hyrgian Priestess Female Warrior
$16 Conan of Cimmeria
$16 Conan the Indomitable
$12 Fire Dragon



8 1960s-1970s TV Icons TV Classic Toys

Fans of the 1970s Mego 8 inch action figures have a new toy to collect as Figures Inc. utilizes Mego style bodies to recreate great 60s and 70s TV icons (many never before made) into poseable plastic.

Recent prices reported
$15 [illegible] (Happy Days Series 1)
$15 Marilyn Munster (The Munsters)
$15 Dracula (Mad Monsters)
$15 Greg Brady (Brady Bunch)
$15 Marcia Brady (Brady Bunch)

9 Teen Titans DC Direct

Robin and Deathstroke are the ones to find, while Blackfire might as well be a puddle of plastic goo.

Recent prices reported
$18 Robin (Tim Drake)
$20 Deathstroke the Terminator
$14 Wonder Girl (Cassie Sandsmark)
$5 Blackfire

10 Buffy Series 2 Diamond Select

Fans seems to want only the variants in this series, and price resistance is starting to hurt this line on the aftermarket — a big sign that a line may have future troubles. That signed Amber Benson variant available at *www.cinequest.com* sure is cool, though.

Recent prices reported
$15 Tara ("Nerve Mayan Rising")
$15 Anya (Season 4)
$22 Anyanka (demon form)
$40 Tara ("Hush")
$14 Anya (Mummy Suit "Fear Itself")
$15 Anya ("Once More with Feeling")
$125 Tara (Triangle — Amber Benson signed variant)

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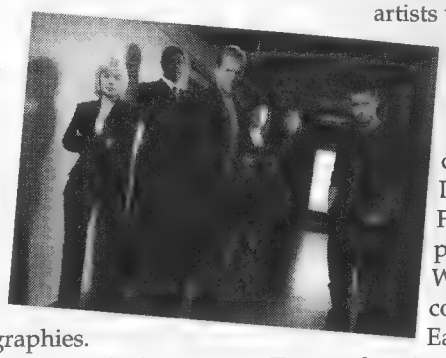
ENTERTAINMENT MARKET REPORT CARDS

Comic Images cards *24* Season 3

Comic Images has announced it will release a 72-card set for the third season of the Fox television show *24*. The set ships in January.

Set packs will contain six cards each.

Fans can review the season with an hour-by-hour episode guide. Comic Images also offers a sneak preview of the fourth season — starting in January — with character biographies.



Bonuses include autographed cards for cast members from both seasons three and four. One autograph card will be inserted in each display box.

Similarly, each display box will boast a "24-worn" memorabilia card.

As part of each case of display boxes, Comic Images will include the "Jack Bauer 24-worn" memorabilia card case topper.

Topps honors historical figures

More than 15 famous artists from a wide range of fields will adorn cards in the new 2005 Topps Gallery Baseball product, due Jan. 24.

Gallery-cut signatures for the artists will be available, with many of them being one-of-ones.

Artists include children's author Dr. Seuss, animator Friz Freling, painter James Whistler, and U.S. coin designer James Earle Fraser.

Two cards apiece will honor painters Norman Rockwell and Salvador Dali, as well as Joan Miro and Thomas Nast.

Each five-pack mini-box comes with a suggested retail price of $30.

Upper Deck also revealed its 2005 Legendary Cuts Baseball series will have SP-cut signature memorabilia cards of historical figures mixed in with its card packs.

The one-of-one cards highlight such figures as U.S. presidents Dwight D. Eisenhower, Harry S Truman and William Taft, along with architect Frank Lloyd Wright, attributed baseball inventor Abner Doubleday, and psychologist Sigmund Freud.

Each case of display boxes will contain two of these memorabilia cards.

Upper Deck makes Marvel *Vs.*

Collectible card company Upper Deck Entertainment in cooperation with Toy Biz Worldwide Ltd. announced that special art cards, only available with Marvel Legends action figures are now available.

The cards feature super-heroes from the Marvel *Vs.* series of trading cards. Each figure will include its corresponding *Vs.* card.

Among the featured characters are Captain American, Iron Man, Black Widow, Doctor Octopus, The Man-Thing, and X-Men Storm and Iceman.

Each figure also includes a 32-page Marvel comic or poster book.

Conan The Barbarian
Rittenhouse Archives 2004
Set (9) 20.00
* sold only as complete set with 999 sets issued
Conan: Art of Hyborian Age
Rittenhouse Archives 2004
Set (72) 14.00
Card .25
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Michael Kraiger Sketch 50.00
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Set (100) 15.00
Card .20
Gold Foil Characters (6) 20.00
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Eric Szmanda Shirt Costume 35.00
Marg Helgenberger Autograph 135.00
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Romy Rosemont Autograph 15.00
Eric Stonestreet Autograph 15.00
Gerald McCullouch Autograph 15.00
Skip O'Brien Autograph 15.00
David Berman Autograph 25.00
Joseph Patrick Kelly Autograph 15.00
Wallace Langham Autograph 15.00
Xander Berkeley Autograph 30.00
Anthony Zuiker Autograph 12.00
Other autographed cards 12.00
Melinda Clarke Case Autograph 75.00
Case Topper Set (8) 30.00
Enterprise Season 3
Rittenhouse Archives 2004
Set (75) 12.00
Card .20
MACOs In Action (9) 14.00
First Contact Set (9) 28.00
Enterprise Crew card 10.00
Ultimate Jolene Set (9) 100.00
Case Topper Sketch T'Pol 65.00
Case Topper Sketch Hoshi 65.00
Connor Trinneer Autograph 80.00
Casey Biggs Autograph 15.00
Rick Worthy Autograph 15.00
Scott MacDonald Autograph 15.00
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Randy Oglesby Autograph 15.00
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Emily Bergl Autograph 15.00
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Julia Rose Autograph 20.00
Sean McGowan Autograph 15.00
Marco Sanchez Autograph 15.00
Nathan Anderson Autograph 15.00
Scott Bakula Autograph 200.00
Dark Angel
Topps 2002
Set (72) 16.00
Card .25
Foil (5) 22.00
Jessica Alba Autograph 300.00
James Cameron Autograph 150.00
Other Autographs 25.00
Garfield
Pacific 2004
Set (72) 15.00
Card .25
Paw Print Parallel Base Set (72) 60.00
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Sticker Set (42) 25.00
Jim Davis Auto (500) 45.00
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Set (72) 18.00
Card .30
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Inkworks 2004
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Card .25
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Biddy Hodson Top Pieceworks 30.00
Hodson Pants Pieceworks 20.00
Ladislav Beran Shirt Pieceworks 20.00
Ron Perlman Autograph 75.00
Doug Jones Autograph 25.00
Karel Roden Autograph 25.00
John William Johnson Auto 25.00
Mike Mignola Autograph 25.00
Rupert Evans Autograph 35.00
Shrek 2
Comic Images 2004
Set (72) 17.00
Card .25
Foil Set (6) 35.00
Sketch Card 50.00
Conrad Vernon autograph 35.00
Kelly Asbury autograph 35.00
Smallville Season Three
Inkworks 2004
Set (90) 15.00
Generations Set (9) 45.00
Departures Set (6) 40.00
Box Loader Set (3) 20.00
Case Loader Card 40.00
Case Loader Comic Book 25.00
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Kristin Kreuk P'works sweater 50.00
Allison Mack Pieceworks shirt 60.00
Sam Jones III Pieceworks shirt 15.00
Annette O'Toole P'works shirt 35.00
John Schneider Pieceworks shirt 20.00
Michael Rosenbaum P'works shirt 25.00
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Jonathan Taylor Thomas Auto 75.00
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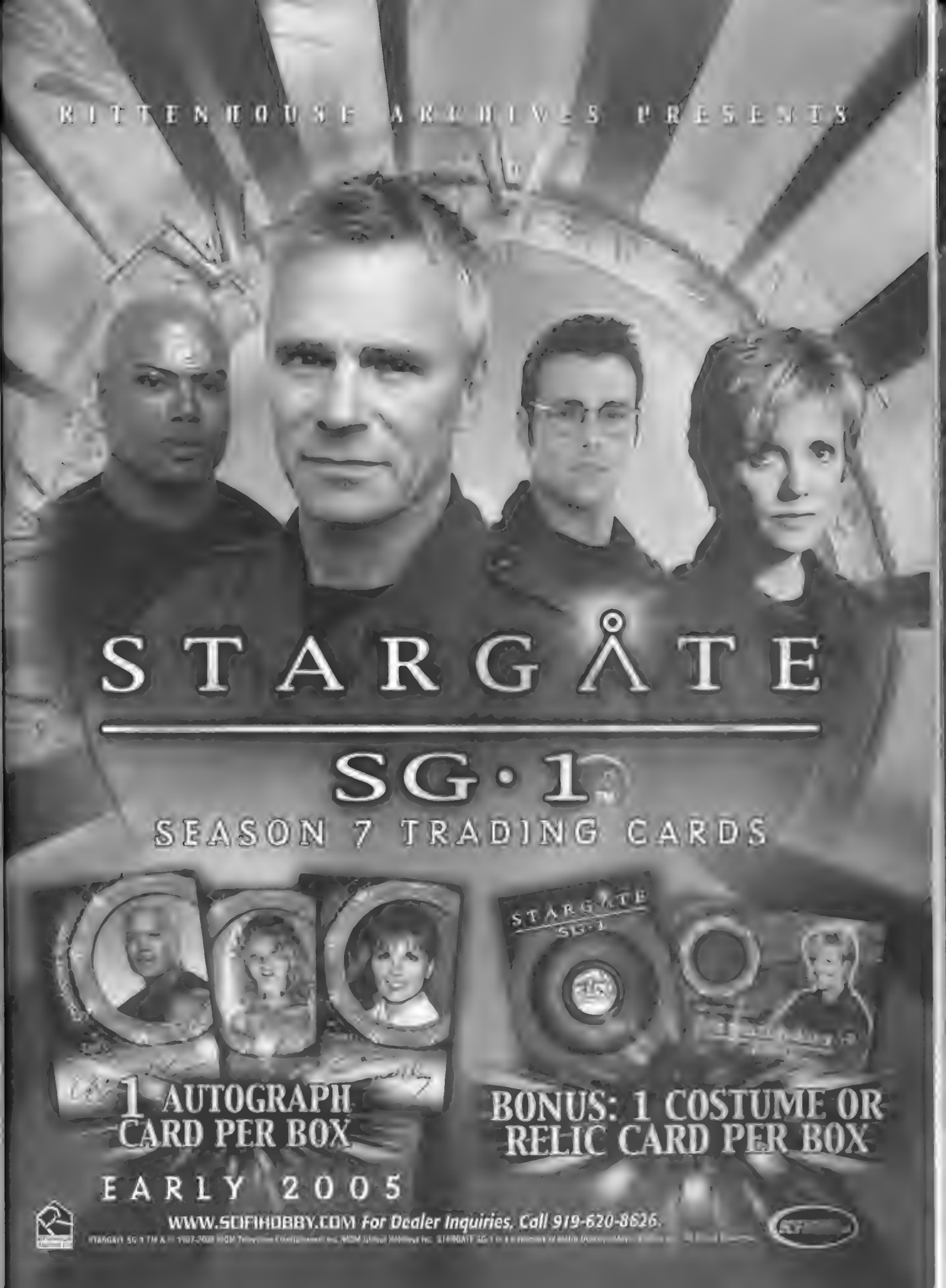
Spider-Man 2 Movie
Upper Deck 2004
Set (70) 18.00
Card .25
Lenticular set (3) 15.00
Reel Action set (2) 45.00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This section features listings for retail comics stores around the U.S. arranged by state. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. (be sure you mention that you saw it in CBG!) Advertise your establishment here, include your name, contact person (this will not appear in the listing), address, city, state, zip, phone, fax, if you carry CBG in your store and approximately 10 words (or less) of miscellaneous description, for only $276.00 for 12 consecutive issues. Mail to: Comics Buyer's Guide, 700 E. State St., Iola, WI 54990.

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

10 from

Kurt Busiek

Silver Age picks from a super-hero scribe

Kurt Busiek's stories have been attracting fans for years.

Among his credits (including several he initiated with the artist) are *Marvels*, *Astro City*, *Iron Man*, *Avengers*, *Untold Tales of Spider-Man*, *Justice League of America*, *Elvira*, *What If?*, *What Th' ?!*, *Superman: The Man of Steel*, *Superman: Secret Identity*, *Shockrockets*, *Icon*, *Jonny Demon*, *New Shadowhawk*, *The Spirit: The New Adventures*, *Web of Spider-Man*, and *Defenders* (Vol. 2). Currently, Busiek writes *JLA* and *Astro City*.

The ever-busy Busiek took time away from writing fiction to share 10 of his favorite comics covers. Nine of the covers were easy to locate, but the 10th was more tricky, with Busiek unable to remember the title or issue number — but clearly remembering the cover image. It took help (and a scan) from his college roommate, Adam Philips, now manager of marketing communications for DC, to provide the missing image. (Thanks, Adam!)

Fantastic Four #47 © 1966 Marvel Comics

***Fantastic Four* Vol. 1 #47 (Feb 1966).** *Kurt Busiek began his list with a visit to The Inhumans' Himalayan sanctuary.*

Orig. price: 12¢ Current NM value: $80

the X-MEN
17 FEB
MARVEL COMICS GROUP 12¢
..AND NONE SHALL SURVIVE!
YOU MUST NOT REVEAL THE INCREDIBLE ENDING TO ANY LIVING SOUL!!
(REMEMBER... WE'LL BE WATCHING YOU!!)

X-Men #17 © 1966 Marvel Comics

X-Men* (1st series) #17 (Feb 1966).** *This crimson-covered issue came out the same month as* ***Fantastic Four *#47.*

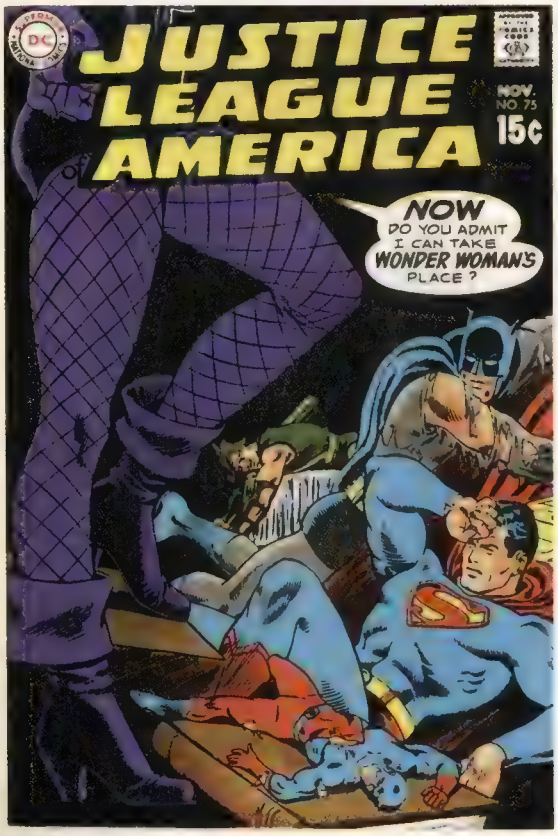
Orig. price: 12¢ Current NM value: $100

Green Lantern #32 © 1964 DC Comics

***Green Lantern* (2nd series) #32 (Oct 1964).** *The DC cover not only drew in readers, but also drew in the title character.*
Orig. price: 12¢ Current NM value: $70

Green Lantern #68 © 1969 DC Comics

***Green Lantern* (2nd series) #68 (Apr 1969).** *Another teaser DC cover was designed to draw in readers who saw it on the newsstand.*
Orig. price: 12¢ Current NM value: $40



Justice League of America #75 © 1969 DC Comics

***Justice League of America* #75 (Nov 1969).** *After leaving her Earth-2 home, Black Canary joined Earth-1's Justice League in this issue.*
Orig. price: 15¢ Current NM value: $20

Action Comics #418 © 1972 DC Comics

***Action Comics* #418 (Nov 1972).** *Superman fans found four times as much of their hero as well as a Metamorpho bonus story in this issue.*
Orig. price: 20¢ Current NM value: $11

Superman #317 © 1977 DC Comics

Superman #317 (Nov 1977). *Superman's childhood sweetheart, Lana Lang, returned in this issue.*
Original price: 35¢ Current NM value: $2.50

Amazing Spider-Man #28 © 1965 Marvel Comics

Amazing Spider-Man Vol. 1 #28 (Sep 1965). *The Molten Man made his first appearance in the issue that also marked Peter Parker's high-school graduation.* **Orig. price: 12¢ Current NM value: $325**

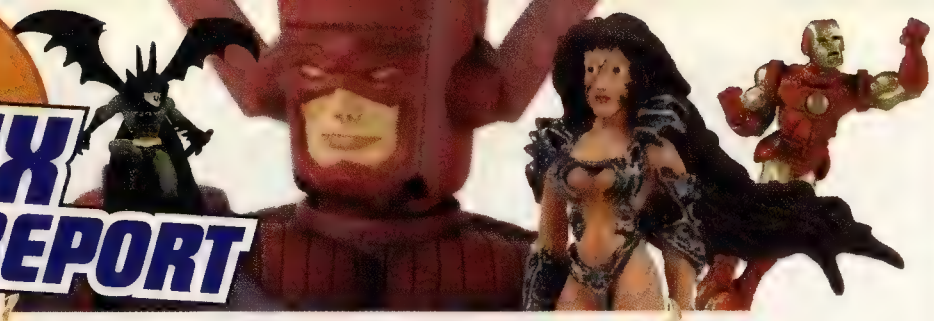
Amazing Spider-Man #33 © 1966 Marvel Comics

Amazing Spider-Man Vol. 1 #33 (Feb 1966). *This month must have been especially memorable for Busiek, since this is the third Marvel cover he picked from it.* **Orig. price: 12¢ Current NM value: $195**

Archie's Girls Betty & Veronica #32 © 1960 Archie Comic Publications
Special thanks to Adam Philips for helping locate this one.

Archie's Girls Betty & Veronica #51 (Mar 1960). *Busiek wrote that this cover "sums up the entire concept in one wordless, backgroundless picture."* **Orig. price: 10¢ Current NM value: $55**

HEROCLIX MARKET REPORT



by **JAMES MISHLER**

WizKids announces 2005 convention exclusives

WizKids has announced the 2005 convention-exclusive *HeroClix* figures. These are the figures — like **Yellowjacket, Ant-Man, Galactus, Invisible Woman**, and **Silver Surfer** from earlier years — that are made available only to those who attend conventions in 2005. Both figures for 2005 are from the Marvel universe and both, like Galactus, have cosmic-level powers.

The major HeroClix exclusive will be **Dark Phoenix,** which will be a little larger than and classed in the same figure category as the **Sentinel** and **Sinestro** figures. This is appropriate, since Dark Phoenix is one of the larger-than-life characters from the Marvel universe. She is an incarnation of Jean Grey, one of the members of the mutant X-Men team, known for her command over such mental powers as telekinesis and telepathy. Known as Marvel Girl, she disappeared (presumed dead) on a mission in space. However, there she merged with a galactic power known as the Phoenix Force and thereafter briefly returned to The X-Men as The Phoenix. Jean transformed into the *Dark* Phoenix, when the infamous Hellfire Club tried to transform her into their Black Queen and use her power for their own selfish reasons. Realizing that she could not contain the power of the Phoenix Force while her emotions were not under the complete control of her morality — and would endanger the entire universe — she committed suicide in "The Fate of The Phoenix" story, disintegrated by a Kree energy cannon. But, then, this was comics, and … well, to get the rest of the story, read the comic books!

Suffice to say that Dark Phoenix is a major player in Marvel universe comic-book history and will be just as great a factor on the *HeroClix* game table. Dark Phoenix will be available for purchase at a limited number of summer conventions, while supplies last. A raffle will determine which convention-goers have the opportunity to purchase the Dark Phoenix figure. If the system used follows 2004 convention standards, there will be one raffle per day of the convention — though, if a convention attendee wins the raffle early in the convention and purchases a figure, he or she will not be eligible for subsequent raffles during that convention.

The other *HeroClix* exclusive is a gilded **Nova** figure. Nova will be the fourth Herald of Galactus in the *Marvel HeroClix* line. The first three were **Firelord** (from the Infinity Challenge set), **Terrax** (from the Critical Mass set), and The Silver Surfer, who was offered last year as a convention exclusive, along with Galactus himself. Nova, the former Earthwoman named Frankie Raye, became Galactus' Herald, since she not only wished to save the Earth from his hunger, but also yearned to see the greater universe. With amazing powers, Nova is the equivalent of a living miniature star, able to project massive bolts of flame and exhibit minute control over fire, even capable of dropping hoops of star-hot fire around her enemies to contain them.

Like Dark Phoenix, Nova will be a major addition to the *HeroClix* line-up. Nova will be given away free of charge to customers who purchase a specified amount of product from the WizKids booth, while supplies last. WizKids has not yet announced its convention attendance for 2005. Be sure to watch these pages in ***CBG*** for further information, as it becomes available.

Don't forget exclusive Mr. Freeze DC HeroClix figure offer in CBG #1603

Comics Buyer's Guide #1603, which hits store shelves in February 2005, will feature a special offer for an exclusive *DC HeroClix* figure from WizKids and ***CBG***. A special, limited edition of the **Mr. Freeze** figure, based on the figure from the *DC HeroClix: Legacy* set (see below), will be made available through an insert offer in ***CBG***.

The limited edition **Mr. Freeze** figure will be made of a clear blue plastic, a chilling glacial ice color that will add a touch of evil elegance to any player or fan's collection. Also offered through ***CBG***'s sister publication, *Scrye*, the special Mr. Freeze will be available only through the redemption offer in ***CBG*** #1603 and *Scrye* #82.

Don't miss this special offer, or you might get *frozen* out of the competition!

DC HEROCLIX

Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique;
Rarity: 1=most common; 6=most rare

HYPERTIME
(130 FIGURES)

	Hypertime Set	190.00
	Starter Pack	17.75
	Booster Pack	7.00
	Rarity 1 figure	0.90
	Rarity 2 figure	1.75
	Rarity 3 figure	2.85
	Rarity 4 figure	4.00
	Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	
129	Batman	U/6	25.00
120	Brainiac 13	V/5	5.00
127	Catwoman	U/6	20.00
124	Comm. Gordon	U/6	13.00
123	Darkseid	U/6	21.00
122	Desaad	U/6	15.00
128	Flash	U/6	25.00
126	Joker	U/6	20.00
121	Parasite	U/6	14.25
111	Superman	V/5	5.75
130	Superman	U/6	25.00
125	The Key	U/6	12.00

COSMIC JUSTICE
(96 FIGURES)

	Cosmic Justice Set	235.00
	Booster Pack	7.00
	Rarity 1 figure	0.75
	Rarity 2 figure	1.90
	Rarity 3 figure	2.50
	Rarity 4 figure	3.75
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	
88	Amazo	U/6	25.00
94	Batgirl	U/6	19.50
95	Batman (Vampire)	U/6	25.00
86	Bizarro	U/6	20.00
87	Brother Blood	U/6	15.00
93	Catgirl	U/6	19.00
91	Despero	U/6	20.00
90	Eclipso	U/6	15.50
89	Lex Luthor	U/6	17.50
85	Martian Manhunter	U/6	25.00
92	Mordru	U/6	14.00
96	Superman	U/6	30.00

UNLEASHED
(97 FIGURES)

	Unleashed Set	235.00
	Booster Pack	7.00
	Rarity 1 figure	0.90
	Rarity 2 figure	1.75
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	
97	Bat Sentry	U/Ch	30.00
94	Batman	U/6	26.00
81	Black Adam	V/5	5.00
88	Captain Marvel	U/6	27.00
72	Doctor Fate	V/5	5.00
87	Kilowog	U/6	22.00
96	Magog	U/6	25.00
85	Metallo	U/6	23.00
92	Mr. Bones	U/6	16.50
91	Nu'bia	U/6	16.50
63	Shade	V/5	5.00
90	Silver Swan	U/6	18.00
78	Supergirl	V/5	5.25
95	Superman	U/6	40.00
86	The General	U/6	19.00
89	Ultrahumanite	U/6	18.00
93	Wonder Woman	U/6	29.00

SPECIAL SETS & PROMOS

	Hypertime Premier Box	25.00
D01	Sinestro	19.50

#	PROMO FIGURES	SET	
BM1	Batman	pr	15.00
131	Carter Hall	HT	11.00
132	Dr. Harleen Quinzel	HT	11.00
133	Selina Kyle	HT	15.00
134	Kirk Langstrom	HT	10.00
135	Eddie Nashton	HT	14.50
136	Jervis Tetch	HT	7.00
137	Thomas Oscar Morrow	HT	7.50
138	Arthur Curry	HT	15.00
139	Ted Kord	HT	25.00
140	Michael Jon Carter	HT	20.00
141	Superman	HT	22.00
201	Little Sure Shot	CJ	11.25
202	4-Eyes	CJ	11.50
203	Pharzoof	CJ	50.00
204	Valinus	CJ	14.50
205	Hope	CJ	11.25
206	Eddie Carlin	CJ	14.50
207	Gen. Frank Rock	CJ	11.50
208	Oswald Cobblepot	CJ	25.00
209	Manhunter 2.0	CJ	13.75
210	Hippolyta Trevor-Hall	CJ	13.25
211	Pamela Isley	CJ	19.50
212	Dinah Lance	CJ	21.00
213	Oliver Queen	CJ	29.00
214	Donna Troy	CJ	14.25
215	Rokk Krinn	CJ	14.75
216	Garth Ranzz	CJ	14.50
217	Imra Ardeen	CJ	14.75
218	Yrra Cynril	CJ	28.00
219	Zatanna Zatara	CJ	14.50
220	Sandra Wu-San	CJ	15.00
221	Green Lantern (phasing)	CJ	14.75
222	Atom	CJ	35.00
223	Plastic Man	CJ	25.00
201	Cameron Chase	UN	17.00
202	Montgomery Kelly	UN	17.50
203	Matches Malone	UN	22.00
204	Shvaughn Erin	UN	18.50
205	Jason Burr	UN	15.00
206	Kendra Saunders	UN	17.50
207	Querl Dox	UN	15.00
208	Jonathan Crane	UN	20.00
209	Floyd Lawton	UN	15.00
210	Harvey Dent	UN	20.00
211	Jade	UN	17.50
212	Dmitri Pushkin	UN	17.75
213	Richard Swift	UN	15.00
214	Trigon's Daughter	UN	15.00
215	Jesse Chambers	UN	19.00
216	Hector Hall	UN	19.75
217	Maxima of Almerac	UN	21.00
218	Kara Zor-El	UN	22.00
219	Teth-Adam	UN	22.00
220	Hal Jordan	UN	50.00
221	Shazam!	UN	24.00
222	Catwoman	UN	25.00

INDY HEROCLIX

INDY HEROCLIX
(96 FIGURES+24 ALTS.)

NOTE: Figure #s 37e-60e are available in European release only, replacing U.S. figures #37-60.
Ranks: R=Rookie; E=Experienced; V=Veteran; U=Unique

	Indy HeroClix Set	158.75
	Starter Pack	20.00
	Booster Pack	7.00
	Rarity 1 figure	0.80
	Rarity 2 figure	1.50
	Rarity 3 figure	2.50
	Rarity 4 figure	4.00
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	
90	Abbey Chase	U/6	17.50
94	Angelus	U/6	16.00
86	Arwyn	U/6	16.00
96	Cyblade	U/6	14.50
88	Hecate	U/6	14.25
87	Hellboy	U/6	30.50
91	Judge Anderson	U/6	21.50
92	Judge Death	U/6	21.50
85	Samandahl Rey	U/6	13.25
89	Shi	U/6	19.00
95	Siamese	U/6	13.00
93	Witchblade	U/6	20.00

PROMO FIGURES

#	FIGURE NAME	SET	MED
	Johnny Alpha	pr	15.50
	Judge Dredd	pr	15.00
201	Princess Ashleigh	IN	16.00
202	Tomoe Gozan	IN	13.50
203	Bajounte-Ka	IN	14.00
204	Keiko	IN	13.50
205	Akemi	IN	15.25
206	Spec Ops Savage	IN	15.00
207	Search/Destroy Agent Alpha	IN	25.00
208	Barbara Hershey	IN	17.00
209	Aphrodite	IN	15.00
210	Sister Magdalena	IN	15.00
211	Masahiro Arashi	IN	15.00
212	Lobster Johnson	IN	15.00
221	Witchblade	IN	21.00
222	Boon	IN	13.25
223	Arwyn	IN	14.00

MARVEL HEROCLIX

INFINITY CHALLENGE
(150 FIGURES)

	Infinity Challenge Set	200.00
	Starter Pack	20.00
	Booster Pack	7.00
	Rarity 1 figure	0.75
	Rarity 2 figure	1.50
	Rarity 3 figure	2.50
	Rarity 4 figure	3.00
	Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	
87	Black Panther	V/5	4.50
102	Bullseye	V/5	4.50
69	Captain America	V/5	5.00
148	Captain America	U/6	17.00
84	Cyclops	V/5	4.50
147	Cyclops	U/6	13.50
99	Daredevil	V/5	4.25
126	Dr. Strange	V/5	4.15
144	Elektra	U/6	14.00
138	Firelord	V/5	5.00
120	Hercules	V/5	4.50
146	Juggernaut	U/6	16.00
142	Nightmare	U/6	15.00
78	Professor Xavier	V/5	4.25
145	Professor Xavier	U/6	15.00
140	Quasar	U/6	15.00
105	Scarlet Witch	V/5	5.00
72	Spider-Man	V/5	5.50
150	Spider-Man	U/6	30.00
141	Thanos	U/6	26.00
135	Ultron	V/5	4.75
139	Vision	U/6	19.00
143	Wasp	U/6	13.75
96	Whirlwind	V/5	4.50
75	Wolverine	V/5	5.00
149	Wolverine	U/6	22.00

UNIVERSE
(126 FIGURES)

	Universe Set	430.00
	Starter Pack	13.00
	Booster Pack (2 figures)	4.00
	Rarity 1 figure	1.00
	Rarity 2 figure	2.00
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00

#	FIGURE NAME	RK/R	
124	Captain America	U/6	13.50
123	Cyclops	U/6	15.00
120	Elektra	U/6	12.00
122	Juggernaut	U/6	13.25
118	Nightmare	U/6	12.00
121	Professor Xavier	U/6	13.50
116	Quasar	U/6	12.00
126	Spider-Man	U/6	16.00
117	Thanos	U/6	20.00
115	Vision	U/6	17.25
119	Wasp	U/6	12.00
125	Wolverine	U/6	16.00

CLOBBERIN' TIME
(96 FIGURES)

	Clobberin' Time Set	285.00
	Booster Pack	9.75
	Rarity 1 figure	0.75
	Rarity 2 figure	1.75
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00
	Rarity 5 figure	4.50

#	FIGURE NAME	RK/R	MED
96	Enchantress	U/6	16.00
95	Medusa	U/6	13.50
89	Mojo	U/6	18.50
87	Moondragon	U/6	20.00
94	Mr. Fixit	U/6	20.00
86	Nick Fury	U/6	19.00
85	Nightcrawler	U/6	68.00
91	Red Skull	U/6	25.00
88	Spider-Man	U/6	28.00
92	Spiral	U/6	21.00
90	Super Skrull	U/6	21.00
93	Titania	U/6	17.00

XPLOSION
(96 FIGURES)

	Xplosion Set	205.00
	Booster Pack	7.00
	Rarity 1 figure	0.75
	Rarity 2 figure	1.50
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	
88	Apocalypse	U/6	24.00
87	Deathbird	U/6	12.75
86	Elektra	U/6	14.00
89	Green Goblin	U/6	19.50
94	(Savage) Hulk	U/6	26.00
92	Lady Deathstrike	U/6	16.00
95	Phoenix	U/6	23.00
91	Sauron	U/6	18.00
85	Shadowcat	U/6	16.00
93	Spider-Man	U/6	28.00
90	The Leader	U/6	14.25
96	Weapon X	U/6	22.00

CRITICAL MASS
(96 FIGURES)

	Critical Mass Set	260.00
	Booster Pack	7.25
	Rarity 1 figure	0.75
	Rarity 2 figure	1.50
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	
87	Adam Warlock	U/6	17.50
94	Beta Ray Bill	U/6	17.00
86	Captain Marvel	U/6	21.00
92	Dormammu	U/6	15.25
95	Hulk	U/6	28.00
90	Morgan Le Fay	U/6	14.00
93	Nova	U/6	18.00
88	Ronan the Accuser	U/6	14.50
89	Sersi	U/6	12.00
96	Silver Surfer	U/6	40.00
91	Terrax	U/6	20.00
85	Warbird	U/6	15.00

ULTIMATES
(96 FIGURES)

	Ultimates Set	290.00
	Booster Pack	8.00
	Rarity 1 figure	1.00
	Rarity 2 figure	2.00
	Rarity 3 figure	3.00
	Rarity 4 figure	4.00
	Rarity 5 figure	5.00

#	FIGURE NAME	RK/R	MED
086	Baron Zemo	U/6	15.50
087	Carnage	U/6	25.00
091	Crimson Cowl	U/6	15.50
094	Goblin Queen	U/6	15.00
095	Hulk	U/6	29.00
089	Iron Man	U/6	29.00
092	Magneto	U/6	25.00
090	Mister Sinister	U/6	18.00
093	Phoenix	U/6	27.00
096	Thor	U/6	25.00
088	Vindicator	U/6	15.00
085	Xorn	U/6	17.00

SPECIAL SETS & PROMOS

	Infinity Challenge Premier Box	25.00
	Sentinel	18.00

#	FIGURE NAME	SET	MED
G001	Galactus		225.00
SM1	Spider-Man	pr	23.00
151	Gabriel Jones	IC	17.00
152	Tia Senyaka	IC	18.00
153	Operative #128	IC	14.00
154	Medic #519	IC	15.00
155	Knuckles	IC	15.00
156	Joey the Snake	IC	15.00
157	Nenora	IC	13.50
158	Raksor	IC	14.00
159	Blade	IC	15.00
160	Rahne Sinclair	IC	14.50
161	Frank Schlichting	IC	11.50
162	Fred Myers	IC	16.50
163	Wilson Fisk	IC	15.00
164	Adrian Toomes	IC	17.50
165	Jean Grey	IC	30.00
166	Ned Leeds	IC	22.00
167	Victor Creed	IC	68.00
168	Bruce Banner	IC	53.00
169	Philip Masters	IC	26.00
170	Annihilus	IC	45.00
171	Wolverine	IC	24.00
172	Yellowjacket	IC	23.00
173	Ant-Man	IC	26.00
199	Hulk	IC	30.00
101	Clay Quartermain	CT	17.00
102	Laura Brown	CT	18.00
103	Agent Beaulieu	CT	15.00
104	George Tarleton	CT	15.00
105	Scientist Supreme	CT	18.00
106	Paibok	CT	15.00
107	Rachel Van Helsing	CT	15.00
108	Felicia Hardy	CT	18.00
109	Rita DeMara	CT	18.00
110	Doctor Doom	CT	37.00
111	Dominic Petros	CT	17.50
112	Fred J. Dukes	CT	20.00
113	Mortimer Toynbee	CT	18.00
114	Elektra Natchios	CT	19.00
115	Sue Storm	CT	26.00
116	Benjamin J. Grimm	CT	28.00
117	Johnny Storm	CT	29.00
118	Clint Barton	CT	20.00
119	Natasha Romanoff	CT	18.00
120	Blastaar of Baluur	CT	32.00
201	Sarah St. John	XP	18.00
202	Kirigi	XP	14.50
203	Elektra	XP	18.00
204	Sammy Liebman	XP	15.00
205	Frank Gunzer	XP	15.00
206	Jane Foster	XP	60.00
207	Mary Walker	XP	17.50
208	Irene Adler	XP	53.00
209	Tabitha Smith	XP	17.50
210	Raven Darkholme	XP	18.00
211	Madame Hydra	XP	16.00
212	Kitty Pryde	XP	17.00
213	Bobby Drake	XP	34.00
214	Whitney Frost	XP	18.50
215	Dr. Leonard Samson	XP	36.00
216	Mac Gargan	XP	21.00
217	Emil Bronsky	XP	18.00
218	Dimitri Bukharin	XP	22.00
219	Hank McCoy	XP	26.00
220	Betsy Braddock	XP	40.00
201	Val-or	CM	17.00
202	Divebomber	CM	16.00
203	Captain Mar-Vell	CM	21.00
204	Roger Falcone	CM	15.00
205	Silver Dreadnought	CM	17.00
206	Hepzibah	CM	15.50
207	Sarah	CM	16.00
208	Major Christopher Summers	CM	25.00
209	Marc Spector	CM	15.00
210	Calypso Ezili	CM	15.00
211	Elektra Natchios	CM	16.00
212	Matt Murdock	CM	22.00
213	Illyana Rasputin	CM	20.00
214	Warren Worthington III	CM	30.00
215	Sergei Kravinov	CM	23.00
216	Alex O'Hirn	CM	19.00
217	Rupert	CM	45.00
218	Nebula	CM	18.00
219	Dr. Karla Sofen	CM	25.00
220	Prof. Xavier	CM	18.50
221	Invisible Woman	CM	25.00
222	Silver Surfer	CM	67.00
200	Magneto	UL	19.00
201	Jonny Ell	UL	17.00
202	Wade Cole	UL	19.00
203	Justice is Served!	UL	19.00
204	Sentinel Captain	UL	17.00
205	Dr. Curtis Connors	UL	18.00
206	Zelda Dubois	UL	16.00
207	Morlock Leader	UL	19.00
208	Seth Voelker	UL	16.50
209	Natasha Romanova	UL	19.00
210	Ororo Monroe	UL	18.00
211	Blanche Sitznski	UL	16.50
212	Clint Barton	UL	22.00
213	Patsy Walker	UL	18.00
214	Peter Parker	UL	25.00
215	Hank McCoy	UL	21.00
216	James Howlett	UL	19.50
217	Quentin Beck	UL	18.00
218	Frank Castle	UL	28.00
219	Maxwell Dillon	UL	18.00
220	Daniel Ketch	UL	20.00
221	Dr. Otto Octavius	UL	25.00

COLLECTIBLE CARD GAME MARKET REPORT

by **JAMES MISHLER**

Half-hour trip nets $40,000 Vs. System Championship

Ryan Jones, a native of Long Beach, Calif., and a computer programmer, won the $40,000 grand prize at Upper Deck Entertainment's *Marvel Trading Card Game* and *DC Trading Card Game* $1 Million Pro Circuit held at Gen Con SoCal in Los Angeles Dec. 3-5. Jones, a veteran trading-card-game player, beat Mark Slack three games to two in the best of five finals to capture the championship title and the large cash prize, earning the second ever UDE Vs. System Pro Circuit crown. "I started out casually playing the Vs. System TCGs almost about the same time as the game came on the market," Jones said. "It's great to have a competitive environment in which to play the top players, and winning near my hometown has been fantastic." Jones' deck was based on The Teen Titans, which featured such cards as **Robin, Terra, Starfire, Hawk, Dove**, and **Teen Titans Go!**

The top eight finalists in the tournament were: #1 Ryan Jones, Long Beach, Calif., $40,000; #2 Mark Slack, Mooresville, Iowa, $24,000; #3 Antonino De Rosa, Port St. Lucie, Fla., $16,000; #4 Vidianto (Viddy) Wijaya, Los Angeles, Calif., $14,000; #5 Eugene Harvey, Hillsborough, N.J., $10,000; #6 Paul Sottosanti, Kent, Wash., $9,000; #7 David Fielder, Toronto, Ontario, Canada, $8,000; and #8 Raymond Punzalan, Chicago, Ill., $7,000.

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Teen Titans Go!
Ready all Teen Titans characters that have team attacked this turn. Those characters cause no breakthrough this turn.

New Marvel boardgame, *Marvel Knights* inserts on the way

Marvel super-heroes board game from Nexus

Nexus Editrice, an Italian game company, has signed a licensing agreement with Marvel to produce a board game based on the super-heroes of the Marvel universe. The board game, tentatively titled simply *Marvel Heroes*, is scheduled for release this summer. The game includes several scenarios for two to six players, and its design features elements that require cooperation as well as competition between the super-heroes played by the players. Players control an individual character from the Marvel universe, such as Captain America, Mr. Fantastic, Spider-Man, or Daredevil (represented by a 35mm figure), each with distinct abilities, advantages, and disadvantages. Heroes find allies, enemies, and power-ups and face the menace of super-villains controlled by other players.

Vs. System inserts in *Scrye, Comics & Games Retailer*

Scrye #82, ***CBG***'s sister magazine dedicated to collectible card games, will contain a preview card from the upcoming *Marvel TCG: Marvel Knights* expansion. The insert card is **Elektra: Elektra Natchios**, which has her Marvel Knight character affiliation, as well as her new ability, Concealed. The Concealed ability allows her to come into play in the new Hidden Area. *Scrye* #82 hits newsstands in February.

Comics & Games Retailer #156, ***CBG***'s sister magazine dedicated to the comic-book and game industries, will also contain a preview card from the upcoming *Marvel TCG: Marvel Knights* expansion. The card, **Kingpin: Wilson Fisk**, features one of the Crime Lords of the *Marvel Knights* expansion.

Qualified U.S. comics shop owners can obtain a free subscription to *Comics & Games Retailer* by writing a request on their store letterhead and sending it to: *Comics & Games Retailer*, Circulation Dept., 700 E. State St., Iola, WI 54990.

MARVEL ORIGINS
(220 CARDS+220 FOILS)

Marvel Origins Set		380.00
Marvel Origins Foil Set		650.00
Starter Box		84.00
Booster Box		89.00
Starter Deck		14.00
Booster Pack		3.70
Rare card		4.50
Rare Foil card		7.00
Uncommon card		1.00
Uncommon Foil card		2.50
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	
Annihilus, Destroyer/Life	R	5.00
Annihilus, Destroyer/Life	RF	8.00
Apocalypse, En Sabah Nur	R	6.50
Apocalypse, En Sabah Nur	RF	12.00
Boris, Personal Servant of Dr. Doom	RF	8.00
Cerebro	R	5.00
Cerebro	RF	8.00
Children of the Atom	R	5.00
Children of the Atom	RF	8.00
Dark Phoenix, Cosmic Entity	R	8.00
Dark Phoenix, Cosmic Entity	RF	16.00
Doom's Throne Room	R	5.00
Dr. Doom, Lord of Latveria	R	6.00
Dr. Doom, Lord of Latveria	RF	12.00
Fantasticar	R	5.00
Fantasticar	RF	8.00
Flame Trap	R	5.00
Flame Trap	RF	8.00
Foiled	R	5.00
Foiled	RF	8.00
Forge, Cheyenne Mystic	R	5.00
Gamma Bomb	R	5.00
Gamma Bomb	RF	10.00
Ghost Rider, New Fantastic Four	R	5.00
Hulk, New Fantastic Four	R	5.00
Hulk, New Fantastic Four	RF	8.00
Human Torch, Hotshot	R	5.00
Human Torch, Hotshot	RF	8.00
It's Clobberin' Time!	R	5.50
It's Clobberin' Time!	RF	8.00
Jean Grey, Phoenix Force	R	6.00
Jean Grey, Phoenix Force	RF	10.00
Juggernaut, Cain Marko	R	5.00
Ka-Boom!	R	5.00
Ka-Boom!	RF	8.00
Longshot, Rebel Freedom Fighter	R	5.00
Magneto, Lord Magnus	R	5.00
Magneto, Lord Magnus	RF	8.00
Magneto, Master of Magnetism	R	5.00
Magneto, Master of Magnetism	RF	8.00
Master Mold, Sentinel Supreme	R	5.50
Master Mold, Sentinel Supreme	RF	9.00
Moira MacTaggert, World-Renowned Geneticist	R	5.00
Mr. Fantastic , Scientific Genius	R	5.00
Mr. Sinister, Dr. Nathaniel Essex	R	5.00
Mr. Sinister, Dr. Nathaniel Essex	RF	8.00
Nightcrawler, Fuzzy Elf	R	6.00
Nightcrawler, Fuzzy Elf	RF	10.00
Onslaught, Psionic Spawn of Xavier and Magneto	R	6.00
Onslaught, Psionic Spawn of Xavier and Magneto	RF	12.00
Quicksilver, Speed Demon	R	5.00
Rogue, Power Absorption	R	6.00
Rogue, Power Absorption	RF	8.00
Sabretooth, Feral Rage	R	10.00
Sabretooth, Feral Rage	RF	18.00
Salvage	R	5.00
Salvage	RF	8.00
Savage Beatdown	R	10.00
Savage Beatdown	RF	20.00
Spider-Man, New Fantastic Four	R	6.00
Spider-Man, New Fantastic Four	RF	8.00
Storm, Weather Witch	R	6.00
Storm, Weather Witch	RF	10.00
Super Skrull, Engineered Super-Soldier	R	5.00
Super Skrull, Engineered Super-Soldier	RF	8.00
The Blackbird	R	5.00
The Pogo Plane	R	5.00
The Power Cosmic	R	5.00
The Power Cosmic	RF	8.00
The Sub-Mariner, Ally of Doom	R	5.00
The Sub-Mariner, Ally of Doom	RF	9.00
Thing, Heavy Hitter	R	5.00
Wolverine, Berserker Rage	R	5.00
Wolverine, Berserker Rage	RF	8.00
Wolverine, New Fantastic Four	R	5.00
Wolverine, New Fantastic Four	RF	8.00

DC ORIGINS
(166 CARDS)

DC Origins Set		270.00
DC Origins Foil Set		435.00
Starter Box		85.00
Booster Box		91.00
Starter Deck		12.50
Booster Pack		3.85
Rare card		3.25
Rare Foil card		5.50
Uncommon card		1.00
Uncommon Foil card		2.20
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	
Alfred Pennyworth, Faithful Friend	R	4.00
Alfred Pennyworth, Faithful Friend	RF	7.50
Barbara Gordon - Oracle, Information Network	R	4.50
Barbara Gordon - Oracle, Information Network	RF	7.50
Batcave	R	4.00
Batcave	RF	8.00
Batman, The Dark Knight	R	5.00
Batman, The Dark Knight	RF	9.00
Batmobile	R	4.00
Batmobile	RF	7.50
Beast Boy, Garfield Logan	R	5.00
Beast Boy, Garfield Logan	RF	8.00
Deathstroke the Terminator, Slade Wilson	R	4.05
Deathstroke the Terminator, Slade Wilson	RF	6.50
Dick Grayson - Nightwing, High-Flying Acrobat	R	4.30
Dick Grayson - Nightwing, High-Flying Acrobat	RF	6.50
Donna Troy - Wonder Girl, Amazon Warrior	R	3.80
Donna Troy - Wonder Girl, Amazon Warrior	RF	6.50
Dual Nature	R	3.80
Fizzle	R	4.50
Fizzle	RF	8.00
Garth - Tempest, Atlantean Sorcerer	R	3.80
Garth - Tempest, Atlantean Sorcerer	RF	6.50
Have a Blast!	RF	6.50
Lady Shiva, Master Assassin	R	3.80
Lady Shiva, Master Assassin	RF	7.50
Poison Ivy, Pamela Isley	R	4.25
Poison Ivy, Pamela Isley	RF	7.50
Ra's al Ghul, The Demon's Head	R	4.25
Ra's al Ghul, The Demon's Head	RF	7.50
Raven, Daughter of Trigon	R	3.80
Raven, Daughter of Trigon	RF	6.50
Scarecrow, Professor Jonathan Crane	R	4.00
Scarecrow, Professor Jonathan Crane	RF	6.50
Superman, Big Blue Boy Scout	R	8.50
Superman, Big Blue Boy Scout	RF	12.00
The Joker, Joker's Wild	R	5.00
The Joker, Joker's Wild	RF	8.50
The Joker, The Clown Prince of Crime	R	4.50
The Joker, The Clown Prince of Crime	RF	9.50
Tower of Babel	RF	6.50
Trigon, The Terrible	R	4.50
Trigon, The Terrible	RF	7.00

WEB OF SPIDER-MAN
(165 CARDS+165 FOILS)

Web of Spider-Man Set		185.00
Web of Spider-Man Foil Set		265.00
Booster Box		78.00
Booster Pack		4.00
Rare card		3.85
Rare Foil card		6.50
Uncommon card		1.00
Uncommon Foil card		2.55
Common card		0.25
Common Foil card		1.00
CARD NAME	**RAR**	
Ace Reporter	RF	6.50
Alistair Smythe, Ultimate Spider Slayer	R	4.00
Alistair Smythe, Ultimate Spider Slayer	RF	7.75
Bad Press	RF	6.50
Bamf!	R	4.00
Bamf!	RF	7.25
Carnage, Cletus Kasady	R	5.75
Carnage, Cletus Kasady	RF	9.00
Dangerous Experiment	RF	6.50
Deathlok, Luther Manning	RF	6.00
Decoy Program	RF	6.50
Devil's Due	RF	6.00
Dr. Octopus, Doc Ock	R	4.50
Dr. Octopus, Doc Ock	RF	8.00
Emma Frost, Headmistress of Xavier's Academy	R	5.00
Emma Frost, Headmistress of Xavier's Academy	RF	8.00
Firestar, Hot Stuff	R	3.85
Firestar, Hot Stuff	RF	6.50
Fisk Towers	RF	6.50
Flamethrower	R	3.85
Flamethrower	RF	6.50
Fun and Games	RF	6.50
Get Him My Petsss	RF	6.00
Insignificant Threat	RF	6.50
J. Jonah Jameson, Sensationalist	RF	5.50
Julia Carpenter - Spider-Woman, Web Weaver	R	4.00
Julia Carpenter - Spider-Woman, Web Weaver	RF	6.50
Kingpin, Crime Boss	R	4.75
Kingpin, Crime Boss	RF	7.25
Latverian Embassy	R	3.85
Latverian Embassy	RF	6.50
Mark II, Number II, Leader Unit	R	4.35
Mark II, Number II, Leader Unit	RF	7.00
Marvel's First Family	R	3.85
Marvel's First Family	RF	7.00
Mary Jane Watson, MJ	R	4.50
Mary Jane Watson, MJ	RF	7.25
Mimic, Calvin Rankin	R	4.50
Mimic, Calvin Rankin	RF	7.75
Morbius, Dr. Michael Morbius	R	4.00
Morbius, Dr. Michael Morbius	RF	7.75
Murderworld	R	3.85
Murderworld	RF	7.25
Mysterio, Quentin Beck	RF	6.50
Next Generation Technology	RF	6.50
Nice Try!	R	4.00
Nice Try!	RF	7.25
Pier 4	R	3.85
Pier 4	RF	6.50
Post, Kevin Tremain	RF	6.50
Power Nexus	RF	6.00
Rise from the Grave	R	4.00
Rise from the Grave	RF	7.25
Rise to Power	RF	6.50
Sandman, William Baker	RF	6.50
Siege Perilous	RF	6.50
Silver Surfer, Norrin Radd	R	5.50
Silver Surfer, Norrin Radd	RF	9.00
Spider-Man, Cosmic Spider-Man	R	6.00
Spider-Man, Cosmic Spider-Man	RF	8.00
Spider-Man, The Amazing Spider-Man	R	5.00
Spider-Man, The Amazing Spider-Man	RF	7.75
Spider-Tracer	R	3.85
Spider-Tracer	RF	6.50
Sunfire, Shiro Yoshida	R	3.85
Sunfire, Shiro Yoshida	RF	6.50
Termination Sequence	R	3.85
Termination Sequence	RF	6.00
Terrax, Tyros	R	3.85
Terrax, Tyros	RF	6.75
The Rose, Richard Fisk	R	3.85
The Rose, Richard Fisk	RF	6.50
Thinking Outside the Box	RF	6.50
Time Platform	RF	6.50
Tinkerer, Phineas Mason	RF	6.50
Tombstone, Lonnie Lincoln	R	3.85
Tombstone, Lonnie Lincoln	RF	6.75
Tri-Sentinel, Super Sentinel	R	3.85
Tri-Sentinel, Super Sentinel	RF	6.00
Ultimate Sacrifice	R	3.85
Ultimate Sacrifice	RF	6.50
Venom, Alien Symbiote	R	5.50
Venom, Alien Symbiote	RF	8.00
Volcanic Base	RF	6.50
Wave of Sentinels	R	4.00
Wave of Sentinels	RF	7.25
Will O' The Wisp, Jackson Arvad	R	3.85
Will O' The Wisp, Jackson Arvad	RF	6.50

SPECIAL SETS & PROMOS

Spider-Man vs. Doc Ock 2-Player Starter	14.50

OVERSIZED PROMO CARDS

Dark Phoenix, Cosmic Entity	6.00
Doom Triumphant	6.50
Magneto, Master of Magnetism	6.00
Nightcrawler	6.00
Savage Beatdown	8.00
Sentinel Mark IV	6.50

FOIL PROMO CARDS

Advanced Hardware	5.00
Batman, The Dark Knight	20.00
Children of the Atom	7.50
Jetpack	5.00
Rogue, Powerhouse	7.75
The Joker, Laughing Lunatic	17.50
The New Brotherhood	11.50
Thing, The Ever-Lovin' Blue-Eyed Thing	10.00
Wolverine, Logan	10.00

OVER POWER CARDGAME

Marvel Overpower

Set (346 cards)	50.00
Starter Display Box	15.00
Booster Display Box	15.00
Starter Deck	4.00
Booster Pack	1.00

Power Surge

Set (269 cards)	31.00
Booster Display Box	30.00
Booster Pack	1.25

Mission Control

Set (146 cards)	15.00
Booster Display Box	11.00
Booster Pack	1.00

DC Overpower

Set (334 cards)	40.00
Starter Display Box	13.50
Booster Display Box	14.00
Starter Deck	4.00
Booster Pack	1.00

IQ (a.k.a. Marvel IQ)

Set (279 cards)	70.00
Booster Display Box	40.00
Booster Pack	2.00

Justice League

Set (197 cards)	55.00
Booster Display Box	43.00
Booster Pack	2.00

Monumental

Set (289 cards)	55.00
Starter Display Box	24.00
Booster Display Box	19.00
Starter Deck	7.00
Booster Pack	1.75

Marvel Classic

Set (215 cards)	60.00
Starter Display Box	32.00
Booster Display Box	30.00
Starter Deck	5.00
Booster Pack	1.00

Image

Set (217 cards)	60.00
Starter Display Box	28.00
Booster Display Box	25.00
Starter Deck	5.00
Booster Pack	1.50

X-Men

Set (217 cards)	55.00
Booster Display Box	30.00
Booster Pack	2.00

First Strike

Set (300 cards)	40.00
Starter Display Box	12.00
Booster Display Box	13.00
Starter Deck	3.00
Booster Pack	0.60

Spawn

Set (190 cards)	44.00
Starter Display Box	13.00
Booster Display Box	14.00
Starter Deck	3.00
Booster Pack	0.60

WILDSTORMS THE EXPENDABLE SUPER-HERO COLLECTIBLE CARD GAME

Limited/Unlimited

Set (366/375 cards)	52.00
Starter Display Box	20.00
Booster Display Box	25.00
Starter Deck	4.00
Booster Pack	0.80

Conflict

Set (152 cards)	52.00
Booster Display Box	22.00
Booster Pack	1.00

Image Universe

Set (216 cards)	75.00
Booster Display Box	25.00
Booster Pack	2.00

Legends

Set (290 cards)	46.00
Booster Display Box	20.00
Booster Pack	1.00

Best of WildStorms

Set (200 cards)	35.00
Starter Display Box	15.00
Starter Deck	4.00
Set (131 cards)	65.00

X-MEN

Starter Display Box	15.00
Starter Deck	4.00
Set (131 cards)	65.00
Starter Display Box	13.00
Booster Display Box	10.00
Starter Deck	5.00
Booster Pack	1.75

COMICS MARKET REPORT

Eye on eBay

by DARRYL BUCHANAN

The top auction of November was for a copy of *Amazing Spider-Man* #1 (Mar 63) in 9.2 (NM-) condition. Bidding for this issue was spirited, with 27 bids reaching a final high bid of $30,100. Even that, however, failed to meet the seller's reserve. This was the only auction for an unrestored 9.2 copy of *Amazing Spider-Man* #1 that's been on eBay. By way of comparison, there have been about half a dozen auctions for 9.0 copies this year, selling for between $20,000 and $26,500. We have not seen any 9.4 copies on eBay and only a single 9.6 copy; that brought $107,000 earlier this year.

GOLDEN AGE: First on the Golden Age list this month was a copy of *Action Comics* #2 in 5.0 (VG/FN) condition. This brought a high bid of $10,300 but failed to meet the seller's reserve. *Action Comics* #2 (Jul 38) features the second appearance of Superman (by Jerry Siegel and Joe Shuster) with cover art by Leo O'Mealia.

Next up was a *Detective Comics* #6 (Aug 37) from the Lost Value Pedigree. This is the highest-graded copy known, at 7.0 (FN/VF) condition. It sold for $6,250. These pre-Batman copies of *Detective Comics* are rare; there have only been five copies of this particular issue graded.

A copy of *Thrilling Comics* #1 (Feb 40) in 9.2 (NM-) condition was next. This highest-graded copy sold for $6,000. The issue features the first appearance of a character called "Doctor Strange" — *not* the same character as the Doctor Strange that later made his appearance in Silver Age Marvel Comics.

A nice-looking copy of *Wonder Woman* #1 (Sum 42) sold for $5,500. This issue was in restored 9.0 (VF/NM) condition; it features a retelling of the origin of Wonder Woman.

Rounding out the Golden Age list was a copy of *Pep Comics* #1 (Jan 40). This copy, in 7.5 (VF-) condition, sold for $5,350. This rare item features the first appearance of The Shield and Comet.

SILVER AGE AND NEWER: An Ohio Pedigree copy of *Amazing Fantasy* #15 (Aug 62) fetched a high bid of $25,202. The copy, in 8.5 (VF+) condition, failed to meet the seller's reserve. *Amazing Fantasy* #15 features the origin and first appearance of Spider-Man.

Next up was the highest-graded copy of *Fantastic Four* #1 (Nov 61) yet listed on eBay. This copy was in 8.5 (VF+) condition and brought a record (for the title) of $24,999. This is often credited as the comic book that began the Marvel Age of comics. It is rarely offered in unrestored high grade; the few higher-graded copies offered on eBay are all restored books.

Finally, there was a *Tales of Suspense* #39 (Mar 63) in 9.2 (NM-) condition. This is the highest-graded copy of this issue yet on eBay and brought a record eBay price for the title of $18,100. *Tales of Suspense* #39 features the origin and first appearance of Iron Man.

Darryl Buchanan can be reached at ***dbuchanan@thecomicsheet.com.***
***Special thanks** this month to **George Pantela** and **GPAnalysis** for an assist!*

Industry indicators for NOVEMBER 2004

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
501,543 comic books
as of its **November 8** population report.

6,855 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$1,205,814
an average per auction of **$176**

158 auctions
for CGC-graded comics **closed with bids over $1,000.**

At any given time, eBay offered
128,000 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
6.5 million copies
...**up 6%** from the same month last year (which had the same number of shipping weeks).

If all sold, those copies were worth, at full retail, approximately...
$18.84 million
...**up 6%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$3.85 million

Combined, those products equal...
$22.7 million
...**up 5%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$28.9 million
...**up 5%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.10
...**up 1%** from the same month last year.

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- Pedigree Comics deals exclusively in CGC graded comics & magazines, so our customers can buy your books with confidence & without guesswork.
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- Pedigree offers the absolute lowest consignment fee in the industry: 8% (most auction houses & dealers charge a minimum of 15% + buyers premium).
- Sell your comics to Pedigree Comics. Owner, Doug Schmell, has paid the highest recorded prices for many of the Marvel keys, individual issues & runs in our inventory (ask anybody – even other dealers!).
- At Pedigree Comics, we maintain an exclusive clientele of high grade Marvel collectors waiting to buy your books & magazines.
- Pedigree Comics has over 30 years of experience of buying, selling, trading and collecting Marvel comics.
- Pedigree Comics has the highest graded inventory of Marvel Comics (check out the CGC Registry set listings for "Captain Tripps").

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All Fantastic Four Characters
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CGC: Who watches the gradesman?

Determining the fair market value of your comics

by **MARC PATTEN**

GC (the commonly used term for Comics Guaranty LLC) is the comics industry's premier grading service. It provides a service so valuable to many collectors that the entire way high-grade (Near Mint to Mint) comics are valued and sold has changed drastically in the last few years.

A pre-1970 comic book can double — or even triple — its average price guide value, if it's graded 9.4 (NM) or higher. But one practice has numerous collectors — including me — befuddled. Is it appropriate for an impartial grading service to be the ones to actually place the value on a comic book? Let's look deeper.

Fair market value. CGC has several levels of service you can pay for when you send in your comic book to be graded. These services are determined by two factors; how fast you want your comics graded and returned and the value of each comic book submitted. It's the latter criterion that bugs me a bit. Who determines that value? FMV (fair market value) can be culled from a number of sources. As I've mentioned before over the years, the value of *any* type of collectible is what someone is willing to pay for it at a given time. My concern with grading services is that, to qualify for a cheaper level of service, the value of the comic book has to lie within a certain dollar amount.

So, for example, say you've got a copy of the Retailer Representative Program giveaway edition *Identity Crisis* #1. Since it's a new comic book, we can safely say that many of the copies in existence are in Near Mint condition. On eBay, your average ungraded copy goes for about $175. Most of the price guides have it valued at $350 to $400 these days. The average price seen at most conventions is around $250. I just sold on eBay for $208.51 a copy CGC-graded 9.6.

Now, on the back of the CGC submission form is written, "In the event that CGC, at its *sole* discretion, *determines* that the fair market value is *higher than the value stated by the submitter*, CGC *will* move the comic book to *the appropriate* higher tier *and the additional charge will be the responsibility of the submitter*."

It's the "sole discretion" part that bothers me.

Normally, I would submit this copy in the regular "Modern" category, which would cost me about $16, which goes for all Modern comics with an FMV of $200 or less. However, if the comic book was given a grade of higher than 9.6, CGC might determine that its value is higher and use its judgment to bump it up to the next level (called "Standard") for comics with an FMV greater than $250 but no more than $1,000. The standard level of service would now

DOZEN TO DIG FOR

Super-hero groups are ruling the roost this month, as the mainstays of the Avengers and the JLA are what fans are clamoring for. Old school is also in with the re-intro of Hal Jordan as Green Lantern, and Jessica Drew returning as Spider Woman in the New Avengers.

1. *Green Lantern: Rebirth* #1 (All covers). It's official: fans love Hal Jordan with a top-notch story by Geoff Johns and stunning artwork by Ethan Van Sciver, a phenomenal artist that is finally getting his due. Jan 05 Cover: $2.95 Current Price: 1st Print $12; 2nd Print $7; 3rd Print $4

2. *New Avengers* #1 (All covers). Brian Bendis and artist David Finch are setting new ground making Marvel's ultimate superteam the most interesting it's been in decades. Jan 05 1st Print Cover: $2.25 Current Price: $5; McNiven Cover: $2.25 Current Price: $35

3. *Green Lantern: Rebirth* #2 (Both covers). The terrible two's strike again. You'd think folks would get a clue by now. Orders cut on a hot new series and a sellout at the publisher level before the issue is even released makes this one a future scorcher. Jan 05 Cover: $2.95 Current Price: 1st Print $7; 2nd Print $4

4. *Ultimates* Vol. 2 #1 Avengers are everywhere this month, and now The Ultimates team finally returns as Thor's brother Loki causes some major mischief and the team's image is put through the ringer. Jan 05 Cover: $2.99 Current Price: $4.50

5. *Avengers* #500 / *Avengers #500 Director's Cut* / *Avengers* #502 (tie) Death and the Directors Cut is the name of the game. While the regular version is still popular, perfect copies of the cardstock foil cover are nearly impossible to find and are commanding big bucks. Jul 04 and Sep 04 Cover: #500 Reg. Ed. $3.50; Director's Cut $3.99; #502: $2.25. Current Price: Current Price: #500 Reg. Ed. $12; Director's Cut $18; #502 $7

cost $49 — more than three times the "Modern" cost.

Therefore, the question I ask out loud to myself — and all of you — is: Is this fair?

Before I go further, let me preface the rest of this diatribe by reminding everyone that this is an opinion column, despite the fact that I rarely throw my views into the open fire like this. I'll try to be as neutral as possible. My mission is to inform, not to offend. I consider CGC Primary Grader Steve Borock a friend. I've known him for nearly 10 years now, and, while we may disagree, it's a friendly kind of disagreeing.

That said, CGC isn't the only collectibles grading service to have this policy. Most sports-card-grading companies evaluate a final retail value of an item and reserve the right to bump the level of service to a higher level.

Graded versus ungraded. The value of a comic book can be determined in a multitude of ways without selling it. One way is to consult a price guide, and there are several, including the one you're holding in your hands. Other ways include tracking the average sale value on eBay, consulting retailers, or looking at prices dealers are charging at shows. I'd like to think that I'm valuing a comic book ungraded — or "raw," as the terminology now dictates — when I determine a basic value for the CGC submission form.

Borock said that the opposite is the case, when a final fee is determined for its service; the firm only looks at what the value is *after* the comic is graded and certified. And to defend CGC and its policies, the company uses pretty much all of the pricing sources I just mentioned above, including a special website called *www.gpanalysis.com* (Grade Pricepaid Analysis): a service that analyzes sales data of as many CGC-graded comics sold as it can find, as confirmed by CGC Customer Service Rep Andy Truex. However, it only checks the value of like-graded CGC comics, not the value of ungraded ones.

Most collectors don't seem upset. As Borock said, "If someone submits a comic book and it comes back as a higher grade than the person submitting realized, it's like winning the lottery."

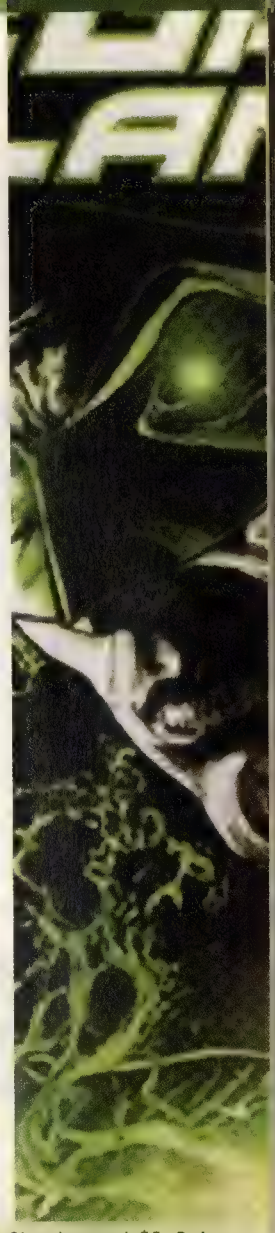
The bump. Normally, CGC will call a customer if they are getting bumped to the next higher level of service because their copy was determined to have an FMV higher than the one at which the customer submitted. But, Borock said, "We have customers who don't want us to call them any more when they are about to get bumped, because, if we had, it means that their book is worth more than they thought: It's a bonus."

He was quick to add that, more often than not, if a comic book is graded with a high grade and the value is determined to only *slightly* exceed the stated value on the form, it does not get "bumped" to the next level (like a $250 originally stated value being adjusted to $350).

I'll be the first to admit that, besides the stellar job of impartial grading that CGC does, many folks submit books to the firm to play that lottery in hopes of getting an extremely high grade on their comic books — because then they can sell the copies for a lot more. And, if you don't know how to grade yourself, that is a risky endeavor.

CGC's own website states, "Collectors should remember that the process of certification is designed primarily as a tool for buying and selling that establishes standards in grading consistency for the hobby."

So why do CGC and other grading companies attempt to capitalize on a customer's good



6. *Captain America* #1 Cap is back to hanging around the Marvel universe where he belongs, just in time to face the death of his arch-enemy. Has The Red Skull finally met his end? Only Ed Brubaker and Steve Epting know for sure. Jan 05 Cover: $2.99 Current Price: $6

7. *Uncanny X-Men* #450 *Nyx* #3 is now a $35 comic, but high demand and no supply has frustrated many fans. But X-23's first appearance in *Uncanny X-Men* has fans jumping, hoping they can find it before lightning strikes again. Dec 04 Cover: $2.25 Current Price $7

8. *Astonishing X-Men* #2, 5 (tie) Fans around the country are still hunting for #2 of the most popular series in modern comics, and it looks like another issue is getting scarce as late-comers jump on and want them all, including that fearsome #5. Jun 04 and Sep 04 Cover: $2.99 Current Price: #2 $16; #5 $8.

9. *Green Arrow* #43

A short print run and a controversial story makes this issue of *Green Arrow* one to hunt for, with few found. Dec 04 Cover: $2.50 Current Price $7.00

10. *Identity Crisis* #1 (All covers) So now we know who's behind the murders — finally! But word on the street is that this is only the beginning for the world's greatest heroes as a new big-bad is rumored to show his ugly face this summer. Jun 04 Cover: $3.95; Current Price: 1st Print $11; 2nd Print (Negative Sketch cover) $6; 3rd Print (Rags Morales new cover) $5; Diamond Seminar Retailer Giveaway (Sketch cover) $225.

11. *Ultimate Spider-Man* #62, 63 (tie) Gwen Stacy is sure making a lot of waves in both the regular Marvel universe and the Ultimate universe for a dead girl. Most fans love surprises — unless they're the ones that missed it. Jul 04 and Aug 04 Cover: $2.25 Current Price #62: $8; Current Price #63: $6

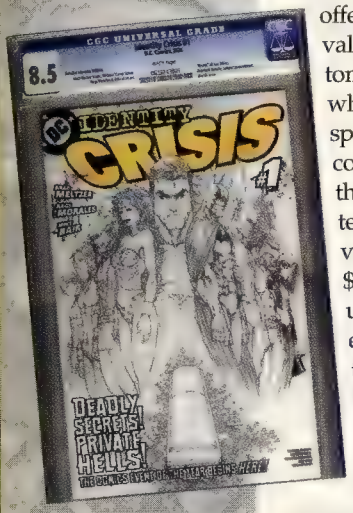
12. *Loki* #1

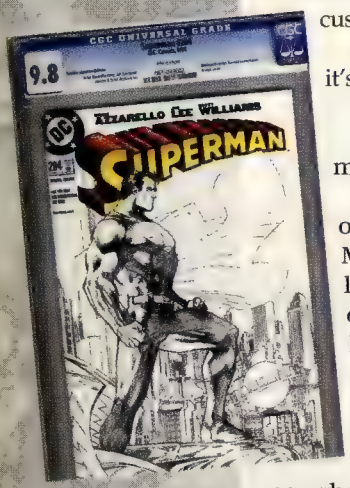
A huge sleeper, this beautifully painted solo series getting into the mind of Thor's sleezy brother. Sep 04 Cover Price: $3.50 Current Price: $12

fortune in getting a high grade? It's all about staying in business, according to Borock.

No grading company could make money, if everyone just sent all their items in to be graded at the cheap, economy level. It takes the company the same amount of time to grade and certify each item, but, since the service is a privilege to be paid for, grading firms decided that an item valued higher should cost more to certify.

True story. Borock told me a story of a recent submission, wherein a key Silver Age comic book was submitted at the Express level (which offers a five-day turnaround time for comics valued between $1,000 and $4,000). The customer valued the comic book at $4,000, which was about right for an ungraded specimen of that title and issue number, according to the ***CBG*** price guide. However, the comic book came back graded a 9.2. After careful analysis, CGC determined the value of the comic in that grade was $13,000 and the service level was bumped up to the "Walkthru" one-day service level, which is for comics valued at more than $4,000. The price for service at this level is 2% of determined FMV of the graded comic book, and the person was charged $250 for the service, instead of $79. Was this fair? I don't know. Did the person care? Probably not, since the copy is assumed to be more than three times what the customer had assumed.





In the FAQ section on CGC's website, it's written:

> Will your service make sense for modern books?
>
> Our Modern book service will offer outstanding value for the collector of Modern books, meaning books published 1975 to present. Experience in other fields has taught us that collectibles become more liquid and easily traded, and in some cases more valuable, after being graded and certified. And, incredibly, that extends to new product as well. Also, when one considers the protective strengths of the CGC holder in addition to the advantages of CGC grading, we believe the Modern Service will be one of our most popular.

So far, CGC has found this to be true. About 50% of all comics graded by the service are Modern (post-1974) comics. The other 50% comprises comics from the Bronze Age (1969-1975), Silver Age (1956-1969), and Golden Age (1930s-1955) — the majority being Silver Age.

It's just business. It's expensive to operate a certification business. Borock was candidly open about another policy of which many collectors might not be aware. The company has a "floating" insurance policy; that means that the longer a comic book remains with CGC, the more the company pays to insure it during its stay in the firm's possession. So it is in CGC's best interests to get the higher-valued comics out the door as fast as possible — and *not* as important to get less valuable comics out the door. The company is able to offer the Modern or Economy levels of service, because the insurance premiums to safeguard items with low values is far less.

So should your grading certification company be charging you based on how much *it* thinks your comic book is worth? That's up to you. CGCs two sister companies (SGC for sports cards and NGC for coins) have the following statements in their Guarantee policy on their websites:

> Due to the volatile nature of the coin market and Internet auctions/sales, the selling prices in these auctions/sales do not necessarily represent the current fair market value of any particular coin [or sports cards for SGC]. NGC will determine the current fair market value of a coin based upon what NGC believes, in its sole opinion, to be reliable current market information. NGC's subjective determination of fair market value shall be binding on all parties.

This is really what I'm worried about: letting the grading company tell you what your item is worth. Now, CGC does not, as far as I can tell, have such a statement on its website, so maybe I shouldn't be so concerned. The folks at CGC have integrity and love for the hobby, and no one wants to see problems occur in the future of the buying and selling of our prized four-color fantasies.

Ask me again in 10 years what my CGC-graded comics are worth, and we'll all know.

CGC grades about 750 comics per work day. Visit it on the Web at *www.cgccomics.com*.

MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

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A flurry of excitement

Sketch covers hot off the press

by **WILLIAM INSIGNARES**

Hal Jordan triumphantly returns

He was down, but never out. Some said he would never return., that his crimes were to great. After all, he was responsible for killing most of the Green Lantern Corps. They said he should atone for his sins forever.

It was an untimely, chaotic, and often controversial story that led to his dethroning as a Green Lantern. From his anguish at the wrath of The Spectre, and then through his self-suffering when he became the Spectre, Hal became the most powerful being in the DC universe while simultaneously becoming it's most sorrowful soul.

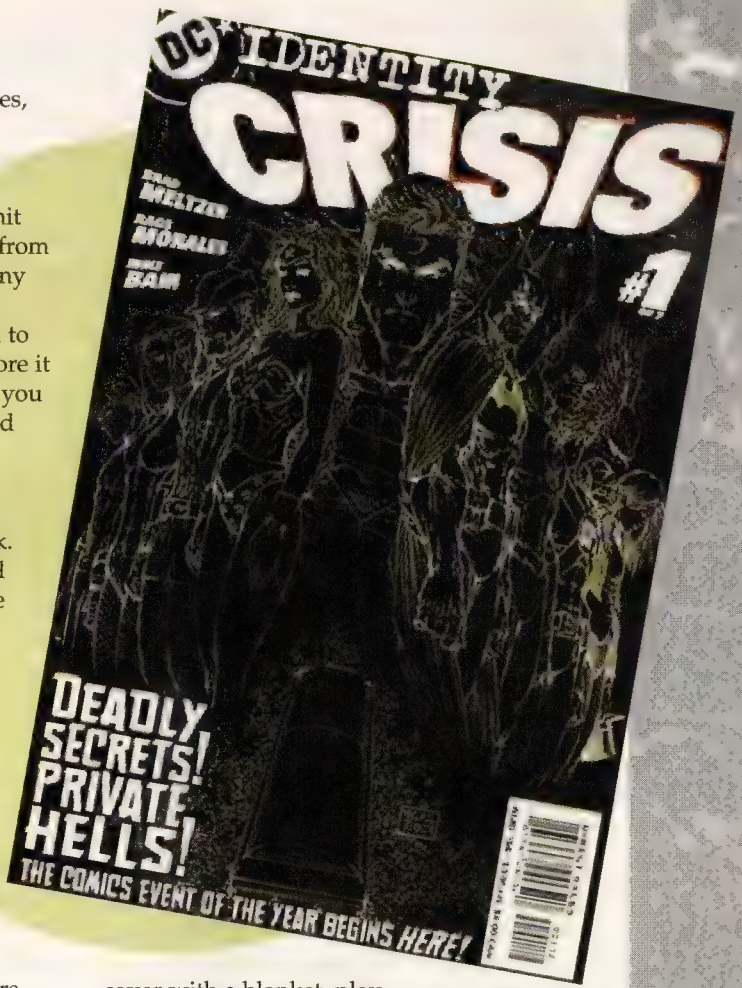
Let's not forget that after all, he started out as a human being who was given the most powerful weapon in the universe without a manual. Is it any wonder that he would someday come to commit the ultimate sin? If you weigh the good he has done, against the bad, were should his punishment end? Should he have been punished at all? Through it all, Hal Jordan has gone south of

hell; it's where the devil goes when he dies, and now 10 years later he's back.

Fans go wild for Hal Jordan

Green Lantern Rebirth # 1 never really hit the shelves at comic stores. The demand from readers for the book was so high that many comic retailers did not have many extra copies after pulling for subscribers to sell to walk-in traffic. It sold out two weeks before it was even released, so technically, even if you were there when it wasn't, you still would not get one. Make sense? Not really, or maybe so.

Let's see if I can clear this up for you while totally impressing you on this book. This comic is so hot — not only did it sell out two weeks prior to its release, but the second printing sold out before it was released, and a third printing was announced just two weeks after the release of the first printing! The first comic book convention (Wizard World Texas) to follow after the release of the first printing (just a week after), showed the book selling wild at $8-$10, with many retailers at the show selling out!



DC unveils new concept

With the recent success of sketch covers, wouldn't you know it that DC decided to go with a sketch cover for the second printing of *Green Lantern Rebirth* #2. Except this one is just a touch more special than the previous sketch covers. The gimmick: it has color. Besides green color on the title of the comic, it also has color on just one small part in the picture, Hal Jordan's ring. The result: an amazing picture that brings the viewers attention to one central piece in the painting. The object of course is made to appear more important and valuable than any other rendering in the frame. The color gives it life above all else in the illustration.

Sketch covers mutate

While *Rebirth* #1 claims the throne at DC this past month, just a furlong away is the remarkable *Identity Crisis* #1. It celebrated its third printing of # 1, but it was the second printing that really turned on the juice.

It had to happen. You take an all black cover and a black-and-white sketch cover, put them next to each other on a comic rack, cover with a blanket, play some sultry tunes, dim the lights, close the store for the night. Let's get wild! Open the store the next day look on the rack and presto! DC has taken the sketch cover to the next level with *Identity Crisis* #1 second printing negative-sketch cover.

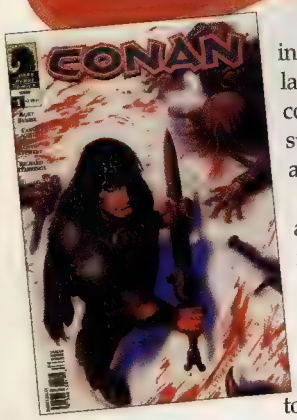
This hot book also sold out before it was released! The response was so great by both retailers and fans alike that DC immediately rushed solicited retailers for a third printing. Judging from consumer reaction so far, I predict 2005 will be a big year for sketch covers.

Comics specialist
WILLIAM INSIGNARES
runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

A return to the hobby

I've been slabbed!

by STEVE MORTENSEN



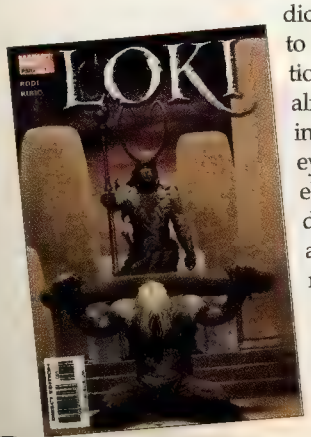
The epic adoption of Comics Guaranty Corp. in the comics industry surprised many in the last few years. From Golden Age to Modern comics, CGC has quickly become the industry standard for grading, restoration checks, and archiving.

My relationship with CGC began in January 2003, shortly after the lure of eBay inspired me to return to my 8,000+ comic-book collection; I'd been away from my comics hobby for 10 years, while having a bit of a career as a graphic designer. But, when my daughter Phoebe was learning to walk and we needed to make more room in the house, I started combing through my collection and posting on eBay. I sold some runs and miscellaneous individual copies first, setting aside the good stuff.

Grading can be so subjective, my Mint is not necessarily the same as your Mint.

CGC first caught my eye online, when I noticed how many of the books that had been slabbed were receiving multiples of guide value on eBay. It made immediate sense to me: Grading can be so subjective; *my* Mint is not necessarily the same as *your* Mint. For the buyer, if the comic book is not graded, it's not worth paying full price-guide price based on the buyer's description. I noticed that auctions selling unslabbed comics might only make half guide.

I decided to take the plunge and sent to CGC for grading all the "good stuff" in my collection, which included a run of *X-Men* #94-143. I'm glad I did. I made a tidy profit on the issues I chose to sell and I'm happy to have seen appreciation in the issues I chose to keep. Now, after almost two years in the business, I'm finding that CGC continues to be the trusted eye for the comic-book collector. CGC and eBay have made a fine pairing, offering on-demand buying with accurate grading — and the two have been the foundation of my 18-month-old business, Colossus Comics, which sells subscriptions to 9.8+ CGC moderns, individual CGC 9.8+ moderns, and an occasional issue or two from the good stuff in my own collection.



Here are some modern issues that are heating up:

Conan #1 (all printings) — The first printing seems to be a hard book to find in 9.8; there were several printing flaws along the spine, pushing the book out of the 9.8 category. (So far, the CGC census shows no 9.9/10s.) I've noticed several second printings making the 10.0 category. The second and third printings of *Conan* #1 apparently have the same paper quality as the first printing and, thus, no 9.9 or 10.0 graded copies are recorded.

Astonishing X-Men #1 (Dell Otto variant) — This is a really hot item in CGC 9.8. I'm selling my 9.8 copies for $75 each and can barely keep up with the demand. The red backdrop behind one of comics' favorite heroes, Wolverine, makes for a great collector's item. The depth to Dell Otto paintings is wonderful and a offers a fresh look for comics. (See *Secret War* for a great visual feast.)

Astonishing X-Men #1 (Cassaday variant) — $200 in CGC 9.8. This will eventually rise further in value in 9.8 due to two factors: There were substantial printing flaws, and there was a low print run. Most of the copies that I have seen fall into the 9.6 or 9.4 category — or lower. Many comics dealers I know didn't bother sending their copies in due to the flaws. The CGC census stated that there are 52 copies in 9.8 that have been graded so far — not many for such a popular book — and I don't expect many more will be graded.

Loki #1 — This is a personal favorite: another fully painted comic book, this one by Esad Ribic, famous for his *Wolverine* covers. The art is stunning. It's a shame to slab it, because the interior is so beautiful, but grab one for reading and a CGC 9.8 for the collection. (Subscribers to my service automatically get a reading copy with every CGC 9.8.)

STEVE MORTENSON, *a comic-book collector for 20 years, owns Colossus Comics (www.colossuscomics.com).*

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EVEN MORE REVIEWS!

Look on the pages ahead for...

Asterix and the Class Act
Batgirl #56
Batman: Gotham Knights #57
Bubba the Redneck Werewolf #5
Cable & Deadpool
Comics Before 1945
Crazy Love Story Vol. 1
Daredevil 2099 #1
Dead End 56
Desperadoes, Banners of Gold #1
Dream Saga Vol. 1
Drowned, The
Elektra: The Hand #1
Eternity Vol. 1
Firestorm #6
Green Lantern: Emerald Twilight/New Dawn
Hyper Rune Vol. 1
Jack Kirby Reader Vol. 2
Jack Staff Vol. 2 #1-4
Kare First Love Vol. 1
Little Scrowlie #5-6
Marvel Age Hulk #1
Marvel Team-Up #1
Old West Heroes Comic Collector Pack
100 Girls #1
Pewfell Vol. 1-2
Ray Vol. 1
Robin #130
Saint Legend 3
Seikai Trilogy Vol. 1
Shiver in the Dark #3
Suikoden III Vol. 1
Superman #210
Superman: Birthright
Thor: Son of Asgard Vol. 1
Transformers Energon #27
Ultimate Spider-Man #66-67
Western Tales of Terror #1
X-Statix Vol. 4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Abadazad CROSSGEN, 2004		
1	5	
CGC 9.9 avg		55
2	3	
3	4	
Absolute Vertigo DC, 1995		
1	4	10
Ace Comics MCKAY, 1937		
1	2100	
2	700	
3	465	
4	400	
5-10	365	
11	425	
12-14	245	
15-20	200	
21-25	175	
26	725	
27-30	180	
31-36	150	
37-40	135	
41-59	105	
60-79	95	
80-90	80	
91-99	68	
100	85	
101-119	60	
120-143	54	
144-145	80	
146-148	70	
149-151	60	
Acme Novelty Library FANTAGRAPHICS, 1993		
1	10	
2	7	
3-4	5	
5-6	4	
7	7	
8-12	5	
14	11	
Action Comics DC, 1938		
0	3	
➥1st Superman		
1	330000	
1/Ashcan	20000	
2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23	7300	
➥1st Luthor		
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33	7300	
➥1st Mr. America		
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42	2600	
➥1st Vigilante		
43-46	980	
47	1300	
➥1st Luthor cover		
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-99	580	
100	600	
101	1200	
➥A-Bomb cover		
102-103	525	
104	525	1275
105-126	525	
127	600	
128-146	525	
147	525	1563
148-150	525	
151-157	480	
158	750	
➥Superman origin		
159-161	450	
162	385	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242	1200	
➥1st Brainiac		
243-251	185	
252	1200	
➥1st Supergirl		
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267	250	2604
➥1st Colossal Boy		
268-270	80	
271-275	65	
276	125	
➥Legion app.		
277-284	60	
285	100	
➥Legion app.		
286-295	60	
296	60	253
297-299	60	
300-313	50	
314	50	207
315-316	50	
317-333	40	
334	60	
335-338	30	
339	50	288
340-341	30	
342	30	191
343-346	30	
347	40	
348-357	30	
358	30	154
359	30	
360	40	
361	30	
362	30	158
363-372	30	
373	40	
374-383	20	
384	20	80
385	20	
386	20	80
387	20	
388	20	121

△ #1

BATMAN LEGENDS OF THE DARK KNIGHT™

Look, colors!

As discussed in John Jackson Miller's "Longbox Manifesto" on Page 39, *Batman: Legends of the Dark Knight*, the first new monthly Batman title in 40 years, essentially kicked off the variant cover craze with its four different colors of outer wraps.

Image © 1989 DC Comics

THE BOTTOM LINE

RetroView the AMAZING SPIDER-MAN

MARVEL COMICS

Reviewed by Jim Johnson

The mid-1970s continued to be an era of much silliness for the wallcrawler with the return of Doctor Octopus and Hammerhead from the heart of a nuclear explosion, the first inklings that the Spider-clone might not be gone for good, and, yes, even a final fate for The Spider-Mobile.

These issues are also marked by appearances by Nightcrawler, The Punisher, and The Kingpin. So celebrate the Bicentennial and beyond this month!

Name ™ Marvel

COST TO OWN THE ORIGINALS IN NM: $197

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
389	20	
390	20	80
391-393	20	
394	20	77
395-398	20	
399	20	80
400	17	164
401-402	17	
403	17	58
404	17 △	69
405	17	72
406	17	
407	15	67
408-409	15	
410	13	50
411	13	54
412	12 ▽	59
413	12	51
414-415	12	
416	11	44
417	11	37
418	11	43
419	14	56
420	11	
421	11	48
422	11	
423	10	38
424	10	36
425	19	77
426	8	45
427-431	8	
432	8	28
433	8	34
434-436	8	
437	25	110
➥Giant-size issue		
438-439	8	
440	25	
➥1st Grell Green Arrow		
441	12	
442	8	
443	26	106
➥Giant-size issue		
444-447	7	
448	7	28
449	7	
450	7	27
451-454	7	
455-465	6	
466	5	23
467-470	5	
471	5	8
472	5	
473	5	20
474-484	5	
485	5	26
486-499	5	
500	5	21
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
CGC 9.9 avg		50
545-566	3	
567-597	2	
598	4	14
599	2	5
600	5	
601	2	6
602-659	2	
660	3	
661	2	
662	4	14
663-682	2	
683	3	
684	3	12
685-687	2	
687/Collector's	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	4	
776-777	2	
775/2nd	4	
778-799	2	
800	4	
801-810	2	
811	5	
812	8	
CGC 9.9 avg		82
813-822	3	
1000000	1	
Ann 1	4	
Ann 2-9	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Adam Strange DC, 1990		
1-3	4	
Adam Strange DC, 2004		
1-3	3	
Adventure Comics DC, 1938		
32	2800	
33-35	1450	
36-39	1275	
40	36000	
➥1st Sandman		
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48	22000	
➥1st Hourman		
49-50	1950	
51	2630	
➥Sandman cover		
52	1600	
➥1st Kirk Manhunter		
53-59	1450	
60	2500	
61	10750	
➥1st Starman		
62-65	1300	
66	1800	
67-68	1300	
69	1650	
70-71	1275	
72	13200	
➥1st Kirby Sandman		
73	11500	
➥1st Kirby Manhunter		
74-80	1500	
81-91	925	
92-95	700	
96	700	1890

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

"Shaman" by Denny O'Neil and Ed Hannigan

"Gothic" by Grant Morrison and Klaus Janson

	1	2	3	4	5	6	7	8		
NM Price	NOV 89 $3	DEC 89 $3	JAN 90 $3	FEB 90 $3	MAR 90 $3	APR 90 $3	MAY 90 $3	JUN 90 $3	$3	$3

Amazing Spider-Man #157 ★★★

© Marvel

"The Ghost That Haunted Octopus!"

With Aunt May in tow, Doctor Octopus tries to elude the vengeful ghost of Hammerhead.

Both the idea and sight of the gangster Hammerhead seeking revenge from beyond the plane is a bit ridiculous, but they're offset by the deep-rooted fear demonstrated by fellow villain Ock, made forgivable by Ock's genuine concern for Aunt May. The courtship between May and Octavius was an equally ridiculous idea in previous issues, but Wein makes good use of it here as a basis for Ock's reactions.

Marvel
Jun 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: John Romita

Best CGC copy: **9.8** — Then 25c NOW **$11**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
97-99	700	
100	800	
101-102	700	
103	2400	
➥Super-heroes start		
104	850	
105-106	525	
107	525	2013
108-110	525	
111	450	
112	450	1252
113-120	450	
121-126	390	
127	450	
128-130	375	
131-140	340	
141	340	1206
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	
157	425	
158	310	
159	425	
160	310	
161	425	
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	40	195
341-350	40	
351	50	228
➥1st White Witch		
352-355	35	
356-366	30	
367-372	25	
373	22	
374	22	146
375-377	22	
378	22	190
379-380	22	
381	58	232
➥Supergirl starts		
382-386	22	
387	22	73
388-389	22	
390	22	120
391-400	22	
401-402	21	
403	30	264
404	20 △	57
405-414	20	
415	20	87
416	18	
417-420	13	
421	13	47
422-427	13	
428	28	119
➥1st Black Orchid		
429-430	15	
431	28	104
➥Aparo Spectre		
432	15	58
433	15	50
434	12	41
435	12 △	49
436	10 △	44
437	10 △	32
438	10	61
439	8	36
440	8	52
441	8	
442-447	6	
448	5	20
449	5	
450	5	19
451-458	5	
459-460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventure Comics
DC, 1998
1 2
GS 1 5

Adventures in the DC Universe
DC, 1997
1 3
2-19 2
Ann 1 4

Adventures into the Unknown
ACG, 1948
1 1400
2 600
3 580
4-5 350
6-7 225
8-10 175
11-15 . . . 140
16-26 . . . 120
27 135
28-30 . . . 120
31-40 90
41-50 80
51 225
➥3-D covers start
52-58 . . . 190
59 85
60-62 70
63-70 45
71-90 38
91-99 32
100 36
101-120 . . 28
121-140 . . 26
141-160 . . 24
161-174 . . 18

Adventures of Barry Ween, Boy Genius
IMAGE, 1999
1-3 3

Adventures of Bob Hope
DC, 1950
1 900
2 500
3-4 450
5-6 250
7-8 200
9-10 150
11-15 . . . 125
16-20 90
21-31 85
32 70
33-50 55
51-60 40
61-70 35
71-80 30
81-90 25
91-105 . . . 15
106-109 . . 25

Adventures of Captain America
MARVEL, 1991
1-4 5

Adventures of Cyclops and Phoenix
MARVEL, 1994
1-4 3

Adventures of Jerry Lewis
DC, 1957
41 40
42-50 36
51-60 34
61-80 28
81-91 25
92 30
93-96 25
97 35
98-100 . . . 25
101 32
102 55
➥Beatles app.
103-105 . . 32
106-116 . . 14
117 20
118-119 . . 14
120-124 . . 12

Adventures of Mighty Mouse
LITERARY ENTERPRISES, 1955
126 40
127-130 . . 34
131-140 . . 32
141-145 . . 30
146 . . . . . 30 60
147-150 . . 30
151-160 . . 26

Adventures of Spider-Man
MARVEL, 1996
1-12 2

Adventures of Superboy
DC, 1991
19-22 2

Adventures of Superman
DC, 1987
0 3
424 . . . . . 3 10
425 4
426 3

INSIDE... THE GUIDE

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Tony Isabella column 211

THE BOTTOM LINE

What could these four completely disparate titles possibly have in common? Absolutely nada, except they make this month's Bottom Line!

BATMAN LEGENDS OF THE DARK KNIGHT page 132

THE SECRET DEFENDERS page 160

LOVE DIARY page 148

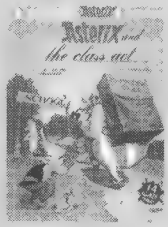
page 162 Treasure Chest OF FUN & FACT

"Prey" by Doug Moench and Paul Gulacy — "Venom" by Denny O'Neil and Trevor Von Eeden — "Faith" by Mike Barr, Bart Sears — "Flyer" by Howard Chaykin and Gil Kane

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	SEP 90	OCT 90	NOV 90	DEC 90	FEB 91	MAR 91	APR 91	MAY 91	JUN 91	JUL 91	AUG 91	SEP 91	OCT 91	NOV 91	DEC 91
NM Price	$3	$3	$3	$3	$3	$4	$3	$3	$3	$3	$2	$2	$2	$2	$2

Asterix and the Class Act

For those unfamiliar with the strip, *Asterix* focuses on a little Gallic warrior as he and his best friend Obelix fought to protect their village — the last holdout against the mighty Roman armies led by Julius Caesar.



ORION BOOKS
WRITER:
RENE GOSCINNY, ALBERT UDERZO
ARTIST:
ALBERT UDERZO
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Class Act is a perfect treat for old fans and a great way to introduce the series to new readers. Instead of a single adventure, there are 14 short stories and there's not a bad one in the bunch.

The stories include a special Olympics promotion, the birth of Asterix and Obelix (born during a fishfight!) a strip done especially for *National Geographic*, a whimsical tale in which Asterix helps out the spirit of the spring season, and a new tale featuring Dogmatix and the village chickens.

The production values on this book are amazing. The printing quality is excellent and the colors are lush. Albert Uderzo handles a brushline as artistic and expressive as the late Walt Kelly. He especially shines in a parody section of the book, in which he draws his characters in different genres. If you're already a fan, you'll be delighted. If this is your first time, you'll be hooked.

★★★½ — Chris Smigliano

www.asterix.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Adventures of Superman CONTINUED		
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	3	22
500	3 ▽	12
500/Collector's	4	
500/Silver	20 △	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
CGC 9.9 avg		49
625-2	3	
626	2	
CGC 9.9 avg		48
627-635	3	
1000000	2	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8	3	
Ann 9	4	
Adventures of the Fly ARCHIE, 1959		
1	220	
2	140	
3	100	
4-5	80	
6-17	70	
18-26	40	
27	30	
28	30	61
29-31	30	
Adventures of the Outsiders DC, 1986		
33-46	1	
Adventures On the Planet of the Apes MARVEL, 1975		
1	9	36
2-5	4	
5/30¢	20	
6	4	
6/30¢	20	
7	4	
7/30¢	20	
8-11	4	
Agent X MARVEL, 2002		
1-6	2	
7-15	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Age of Bronze IMAGE, 1998		
1	4	
2-7	3	
8-19	4	
Special 1	3	
Special 2	4	
A.K.A. Goldfish CALIBER, 1995		
1-5	4	
Akira MARVEL, 1988		
1	8	24
2-3	5	
4-38	4	
Alarming Tales HARVEY, 1957		
1	110	
2	65	
3	50	
4	50	161
5-6	40	
Albedo THOUGHTS & IMAGES, 1984		
0/Blue cover	8	
0/Yellow table	30	
0/No Yellow	15	
1/Dark red	14	
1/Light red	10	
2	8	
3	5	
4-5	4	
6-8	3	
9-14	2	
Albedo ANTARCTIC, 1991		
1	4	
2-10	3	
Special 1	3	
Albedo ANTARCTIC, 1994		
1-4	3	
Albedo ANTARCTIC, 1996		
1-2	3	
Alias MARVEL, 2001		
1	4	11
2-28	3	
Alien Legion MARVEL, 1984		
1-20	2	
Aliens GOLD KEY, 1982		
1	12	
2	5	
Aliens DARK HORSE, 1988		
1	5	
2	4	
3-6	3	
Aliens DARK HORSE, 1989		
1-4	3	
Aliens: Colonial Marines DARK HORSE, 1993		
1-10	3	
Aliens/ Predator: The Deadliest of the Species DARK HORSE, 1993		
1	3	
1/Ltd.	4	
2-12	3	

△ #32

BATMAN LEGENDS OF THE DARK KNIGHT™

Robinson's rapier

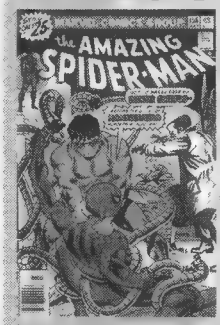
While he's better known for his handling of DC's original characters in such series as *Golden Age* and *JSA*, James Robinson's early DC work included the three-issue "Blades" story arc in *Legends of the Dark Knight* #32-34.

Image © 1992 DC Comics

THE BOTTOM LINE

RETROVIEW

Amazing Spider-Man #158 ★★★



"Hammerhead Is Out!"

The ethereal Hammerhead tricks Doctor Octopus into restoring him to flesh-and-blood form.

This is one of those issues in which Aunt May's naïve, clueless old lady shtick gets on readers' nerves. Her trust in Ock as he breaks into an atomic laboratory makes one wonder if she really has lost her mind. Other than that, though, Wein serves up a pretty entertaining three-way battle between Spidey, Ock, and Hammerhead. And the subplot regarding Jameson's efforts to find a new secretary is a typically comedic dose of Jameson hilarity.

Marvel
Jul 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Gil Kane, John Romita

Best CGC copy: **9.8**

Then 25¢ NOW $11

© Marvel

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Aliens vs. Predator DARK HORSE, 1990		
0	4	22
1	4	20
2	4	
3-4	3	
Ann 1	5	
All-American Comics DC, 1939		
1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16	72000	
➥1st Green Lantern		
17	15600	
➥2nd Green Lantern		
18	8800	
19	13800	
➥1st Atom		
20	4850	
21-23	2000	
24	2200	
➥1st Mid-Nite, Sargon		
25	8300	
➥Dr. Mid-Nite origin		
26	3000	
➥Sargon origin		
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61	4400	
➥1st Solomon Grundy		
62-69	600	
70	600	1437
71-88	550	
89	1200	
➥1st Harlequin		
90	775	
91-99	525	
100	850	
101	1000	
➥Scarce		
102	1650	
➥Scarce		
All-American Comics DC, 1999		
1	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
All-American Western DC, 1948		
103	375	
104	265	
105-110	225	
111-120	165	
121-126	110	
All-Flash DC, 1941		
1	12500	
➥Flash origin		
2	2400	
3-4	1600	
5-10	1100	
11-15	850	
16-20	800	
21-32	625	
All New Collectors' Edition DC, 1977		
53	26	
54	12	
55	15	
56	20	
➥Superman vs. Ali		
57-58	12	
60	20	
➥Rudolph's Summer		
61-62	12	
All-New Comics HARVEY, 1943		
1	2200	
2	750	
3	550	
4	425	
5-11	485	
12-14	385	
15	540	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
All-Star Comics DC, 1940		
1	10000	
2	3500	
3	25000	
➥1st JSA		
4	3000	
5	2800	
➥1st Hawkgirl		
6-7	1800	
8	16000	
➥1st Wonder Woman		
9-11	1600	
12-15	1400	
16-25	1200	
26-32	900	
33	1800	
➥Grundy appearance		
34-35	900	
36	1300	
➥Batman, Superman app.		
37	900	
38	975	
➥Black Canary starts		
39-49	900	
50	975	
➥Frazetta art		
51-56	900	
57	1200	
➥25-year hiatus starts		
58	12	46
➥1st Power Girl		
59-61	6	
62	6	35
63-64	6	
65	6	30
66	8	17
67-73	6	
74	8	33
All Star Comics DC, 1999		
1-2	3	
GS 1	5	

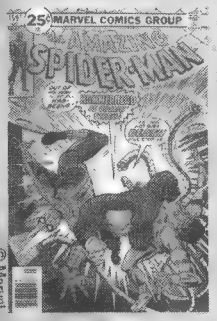
The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

	"Flyer"	"Destroyer"	"Faces" by Matt Wagner			"Family"		"Blades" by Robinson, Sale		"Destiny"
	26	27	28	29	30	31	32	33	34	35
NM Price	JAN 92 $2	FEB 92 $3	MAR 92 $2	APR 92 $2	MAY 92 $2	JUN 92 $2	JUN 92 $2	JUL 92 $2	JUL 92 $2	AUG 92 $2

Amazing Spider-Man #159 ★★★½



© Marvel

Marvel
Aug 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Gil Kane, Esposito

"Arm-in-Arm-in-Arm-in-Arm-in-Arm-in-Arm with Doctor Octopus"

Spider-Man and Doctor Octopus team up against Hammerhead, and Ock is forced to free Aunt May.

As if last issue's battle weren't exciting enough, Wein adds more players, such as New York's SWAT team and Hammerhead's own goon squad, resulting in a thrilling, taut climax to this three-issue story. Spidey and Ock's mutual concern for Aunt May gives them an unusual but believable reason to join forces, and everything is nicely tied up at story's end — except Jameson's quest, of course.

Last CGC copy: 9.8 **Then 25¢ NOW $11**

The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.

Then came online auctions!

Fortunately, *CBG* is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by *CGC*, we print the average of the **last 25** closed auctions for it in our **shaded column**.

If you **don't** see a price, the comic book has yet to be sold more than once in *CGC* 9.4.

These are prices for *CGC* slabbed comics, but they help in figuring out the unslabbed prices.

With *CBG*, you can base your buying decisions on the world's largest database of past comics sales.

Art: Chuck Fiala

Whether you're at a store, a convention, or online, now you can buy with confidence!

All-Star Squadron
DC, 1981

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	4	14
2-10	2	
11-46	1	
47	3	
48-67	1	
Ann 1	2	
Ann 2-3	1	

All-Star Western
DC, 1951

58	325	
59-60	150	
61-63	160	
64-66	125	
67	170	
➥Johnny Thunder starts		
68-70	125	
71-80	85	
81-98	60	
99	65	
100	60	
101-107	50	
108	100	
109-119	50	

All-Star Western
DC, 1970

1	30	
2-3	15	
4	14	
5	14	56
6	9	34
7-9	9	
10	260	1028
➥1st Jonah Hex		
11	70	242

All-Winners Comics
TIMELY, 1941

1	16000	
➥Cap America starts		
2	4800	
3	2850	
4	2800	
5-6	2100	
7-10	1800	
11-18	1275	
19	3350	
➥All-Winner Squad org.		
21	3500	
➥Scarce		

All-Winners Comics
TIMELY, 1948

1	1800	

Alpha Flight
MARVEL, 1983

1	5	19
➥1st Marrina, Puck		
2	4	
3	4	17
4-10	4	
11-12	3	
13	3	11
14-19	3	
20-24	2	
25-27	1	
28	3	
29-32	2	
33	2 ▽	27
34	3	
35-45	2	
46	3	
47	4	
➥1st Jim Lee at Marvel		
48-53	2	
54	3	
55-56	2	
57-74	1	
75-105	2	
106	3	
➥Northstar outed		
107-130	2	
Ann 1	4	
Ann 2	1	
Special 1	3	

Alpha Flight
MARVEL, 1997

-1	2	
1	3	
2-20	2	
Ann 1998	4	

Alpha Flight
MARVEL, 2004

1-10	3	

Alpha Flight: In the Beginning
MARVEL, 1997

1	2	

Amazing Adult Fantasy
MARVEL, 1961

7	600	
8	475	
9-13	425	
14	525	

Amazing Adventures
MARVEL, 1961

1	900	
2	525	
3-6	425	

Amazing Adventures
MARVEL, 1970

1	30	115
2	20	
3	20	76
4	20 ▽	35
5	20	
6	20	83
7	20	43
8	20 ▽	101
9-10	20	
11	106 △	606
➥1st blue Beast		
12-14	20	
15	20	79
16	20	85
17	20	
18	14	57
19-25	5	
26-31	4	
32	4	9
33-36	4	
36/30¢	20	
37	4	41
37/30¢	20	41
38-39	4	

Amazing Adventures
MARVEL, 1979

1	3	
2-14	2	

Amazing Fantasy
MARVEL, 1962

15	32000	
➥1st Spider-Man		
16-18	5	

Amazing Spider-Man
MARVEL, 1963

-1	3	
1	27000	
➥1st Chameleon		
1/Golden	275	614
2	3400	
➥1st Vulture		
3	3000	
16303		
➥1st Dr. Octopus		
4	2300	
➥1st Sandman		
5	2200	
11550		
➥Dr. Doom app.		
6	1600	6787
➥1st Lizard		
7	1100	4375
8	915	3116
9	1025	
➥1st Electro		
10	990	3967
11	900	8656
12	750	3354
13	975	5058
➥1st Mysterio		
14	2200	8167
➥1st Green Goblin		
15	1300	7801
➥1st Kraven		
16	775	3169
17	775	3136
➥2nd Green Goblin		
18	510	2066
➥1st Ned Leeds		
19	510	1874
20-21	510	
22	510	1702
23	510	2050
24-25	500	
26	500	2250
27	500 ▽	1944
28	325	
29	240	908
30	240	967
31	240	1363
32	195	714
33	195 ▽	565
34	195	986
35	195	927
36	195	926
37	195	805
38	195	832
39	350	1442
➥1st Romita Spidey		
40	350	1306
➥Goblin origin		
41	300	1243
➥1st Rhino		
42	215 ▽	750
➥1st view of MJ		
43	110	494
44	110	713
45	110 ▲	477
46	160	799
➥1st Shocker		
47	110	418
48	110 ▲	490
49	110 ▽	525
50	575	2561
➥Spidey quits		
51	175	701
52	100	638
53	100 ▽	437
54	100	458
55	100	454
56	100	356
57	100 △	304
58	80	318
59	90 ▲	281
60	90	428
61	72	287
62	72 △	296
63	150	646
➥vs. both Vultures		
64	60 △	243
65	60 ▽	225
66	60 ▽	332
67	60 ▽	243
➥1st Randy		
68	60 ▲	243
69	70 △	302
70	70	280
71	70 ▲	283
72	70 △	354
73	70	199
74	70	330
75	60 ▽	273

"Destiny" "Mercy" "Legends of the Dark Mite" "Mask" by Bryan Talbot "Sunset" "Hothouse" by John Moore, P. Craig Russell "Turf" by Steven Grant, Shawn McManus "Heat" by Doug Moench and Russ Heath "Images"

36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
AUG 92	AUG 92	OCT 92	NOV 92	DEC 92	JAN 93	FEB 93	MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	AUG 93	SEP 93
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$4

Batgirl #56

"Collateral Damage" is Part Six of Act Two of "War Games," which, as you surely must know by now, is a three-month-long event running in several Batman titles. A curfew has been established in Gotham in the hope of keeping civilians out of the line of fire as criminals battle for control of the city's underworld.

DC
WRITER:
DYLAN HORROCKS
ARTIST:
MIKE HUDDLESTON
COLOR • 36 PGS.
$2.50

The criminals ain't Mensa material. The Moxon Family has a sniper trying to control a street; most of his kills are civilians. The Ghost Dragons attempt to seize the clinic run by uneasy Batman ally Leslie Thompkins. It doesn't go well for them.

Meanwhile, the mystery villain revealed in the previous part has a chat with another mystery-to-me-because-he's-not-named villain who offers him directions to the Bat Cave. Undercover hero Orpheus is still dead with Spoiler likely to join him. I keep hoping they're playing possum.

"War Games" continues to pick up speed with something happening every issue. But the overall event still feels padded, as if DC wanted a trilogy of trade paperback collections whether there was enough story to fill them or not.

★★ **— Tony Isabella**

www.dccomics.com

△ #63

BATMAN LEGENDS OF THE DARK KNIGHT™

The return of the Bat

While many story arcs in *Legends of the Dark Knight* focused on other times in Batman's career, #62 and #63 tied into the ongoing "KnightFall/KnightsQuest/KnightsEnd" story arc that had a paralyzed Batman temporarily replaced by the more vengeful Azrael.

image © 1994 DC Comics

THE BOTTOM LINE

Amazing Spider-Man CONTINUED	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
76	60	273
77	60	251
78 ▲	60	294
79	60	248
80	60	
81 △	50	220
82	50	200
83	50	218
84	50	227
85	50	224
86	50	
87	65	311
88	65	239
89	65	294
90	65	310
91 ▲	50	196
92 ▲	50	256
93	50	
94	60	260
95 ▲	45	212
96	85	337
97	85	292
98 ▽	85	323
99	55	241
100 △	150	396
101	120	537
102 ➥Morbius origin	100	439
103	45	193
104	90	362
105	26	102
106	26	135
107 △	26	111
108	26	111
109	26	118
110 △	26	118
111	26	136
112	26	117
113	33	138
114	33	164
115	33	132
116 △	22	90
117	22	101
118 ▽	22	95
119 ➥vs. Hulk	47	199
120 △ ➥vs. Hulk	47	195
121 ➥Gwen Stacy dies	150	607
122 ➥Green Goblin dies	150	523
123	35	140
124	35	173
125	22	119
126	22	75
127	22	105
128	22	78
129 ▽ ➥1st Punisher	275	897
129/Ace	6	
130 △	16	63
131 ➥Uncle Doc Ock	16	99
132	16	89
133	16	68
134 ➥2nd Punisher	28	108
135	36	183
136 ▲ ➥Harry as Goblin II	36	202
137 ▽	36	101
138	16	52
139 ➥1st Grizzly	16	75
140	16	67
141 ▽	16	52
142	16	75
143	16	54
144 ▲	16	66
145 ▲	16	61
146	16	56
147	16	54
148	24	106
149 ➥Spider-clone dies	40	113
150	16	66
151	16	98
152	11	43
153	11	39
154	11	36
155 △	11	52
155/30¢	20	
156	11	49
156/30¢	20	
157 ▽	11	47
157/30¢	20	
158 △	11	40
158/30¢	20	
159 ➥vs. Doc Ock	11	42
159/30¢	20	
160	11	35
161	11	49
162 ▽	11	48
163	10	39
164	10	47
165	7	35
166	7	34
167 △	7	29
168 △	7	28
169	10	39
169/35¢	15	
170 △	7	30
170/35¢	15	
171	7	27
171/35¢	15	
172	7	34
172/35¢	15	
173	10	76
174 ▲	11	39
175	11	36
176 ▽	11	49
177	15	50
178 ➥1st Hamilton Goblin	15	44
179	15	43
180	7	48
181	7	33
182 △	7	31
183	7	29
184	7	22
185 ▽	7	27
186 △	7	32
187	7	31
188	7	26
189 ▲	7	24
190	7	30
191 △	6	24
192	6	25
193 ▽	6	24
194 ➥1st Black Cat	23	84
195	8	37
196	6	24
197	6	25
198	6	25
199 △	6	26
200 △	15	41
201	9	38
202	9	29
203	7	23
204	7	33
205	7	24
206	7	23
207	5	21
208	5	23
209 △	6	26
210	6	25
211	5	23
212	5	21
213 △	5	22
214	5	18
215	5	22
216	5	20
217	5	19
218	5	21
219	5	23
220	6	26
221-223	4	
224	4	17
225	4	
226	6	28
227	4	25
228	4	16
229 ▽	6	43
230	6	23
231	6	23
232-233	4	
234	4	22
235	4	16
236	4	18
237	4	18
238 ▽	35	88
CGC 9.9 avg ➥1st Hobgoblin		2682
239 △	22	40
240	5	19
241	5	15
242	5	
243	5	26
244	5	24
245	5	20
246	4	10
247	4	15
248	4	
249 ▲	4	21
250 △	6	25
251	6	23
252 ➥1st black costume	16	40
253 ▽	6	20
254 ▽	5	19
255 ▽	4	16
256	4	16
257	4	16
258 ▽	4	16
259	4	17
260	5	21
261	5	20
262	4	15
263	4	20
264	4	13
265	4	18
266	4	11
267	4	13
268	4	14
269	4	
270	4	17
271	4	18
272-273	4	
274	5	18
275	5	21
276	5	20
277	4	14
278	4	18
279	4	18
280	3	
281	4	19
282	4	20
283	4	
284	4	18
285	5	22
286	5	15
287	5	
288	5	22
289	5	24
290-291	5	
292	5	21
293	5	
294	5	22
295	5	25
296	5	18
297	5	25
298 ➥McFarlane starts	35	42
299 ➥Venom cameo	22	34
300 ➥1st Venom	75	106
301 ▽	9	22
302	9	15
303	9	18
304	6	15
305	6	14
306	6	17
307	6	17
308	6	18
309	6	14
310	6	18
311 △	6	20
312 △	8	20
313	5	18
314	5	15
315	8	20
316	8	21
317	8	22
318	6	23
319	6	18
320	6	12
321	4	16
322	4	18
323	4	12
CGC 9.9 avg		136
324 ▽	4	17
325	3	14
326	3	14
327	3	14
328 △	5	19
329	3	13
330	3	
331	3	11
332	3	
333	3	12
334	3	12
335-343	3	
344 ▽	4	17
CGC 9.9 avg ➥1st Cletus Kassidy		108
345	3	
346	3	14
347	3	13
348-352	2	
353	2	9
CGC 9.9 avg		160
354-357	2	
358	4	23
359	2	
360	3	11
361 ➥1st Carnage	8	21
362 ➥2nd Carnage	5	108
363 △	4	14
364	3	
365	5	17
CGC 9.9 avg		18
366-374	2	

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

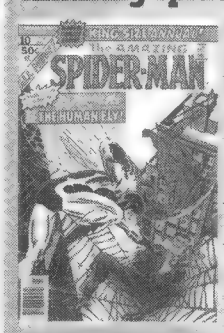
▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

RETROVIEW

Amazing Spider-Man Annual #10 ★★½



"Step into My Parlor ..." and "... Said The Spider to The Fly!"

In his ongoing quest to eliminate Spider-Man once and for all, J. Jonah Jameson again finances the creation of a super-villain — in this case, The Fly.

Why did it take this many years for this villain to come along? It doesn't matter, since this Fly is an incredibly lame character, with a wounded small-time crook being thrust into a costume remarkably similar (with some colors reversed) to that of the Archie hero. The Scorpion (another villain financed by Jameson) was better, but not by much.

Marvel
1976 • 35 pp.
Writer: Len Wein; Bill Mantlo
Pencils: Gil Kane
Inks: Frank Giacoia, Mike Esposito
Cover: Kane, John Romita

Best CGC copy: **9.6**

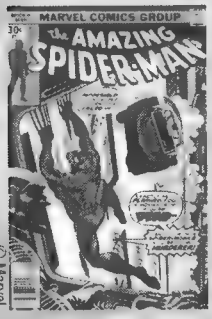
Then 50¢ NOW $10

© Marvel

"Snitch" — "Tao" by Alan Grant, Arthur Ranson — "Sanctum" — "Watchtower" by Chuck Dixon — "Storm" — "Quarry" by Denny O'Neil and others

NM Price	51 SEP 93	52 OCT 93	53 OCT 93	54 NOV 93	55 DEC 93	56 JAN 94	57 FEB 94	58 MAR 94	59 APR 94	60 MAY 94
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Amazing Spider-Man #160 ★★1/2



© Marvel

Marvel
Sep 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Gil Kane, John Romita

"My Killer, the Car!"

The Terrible Tinkerer tries to kill Spider-Man with the Spider-Mobile.

The good news: This story features the demise of The Spider-Mobile. The bad news: It's still a story featuring The Spider-Mobile. At least, Wein had the sense to take this Edsel of an idea and give it a definitive sendoff, although he could have just as easily let the clunker rust at the bottom of the river, where it supposedly met its end once before. But any story that gets rid of this lemon, forced on Marvel through a contractual obligation with Corgi, can't be all bad.

Best CGC copy: 9.6 **Then 30¢ NOW $11**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
375	5	16
376-380	3	
381	3	16
382-388	3	
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400	6	21
400/Gray	4	
400/White	9	21
401-441	2	
500	4	
CGC 9.9 avg		181
501-502	3	
503-509	2	
509/Director's	7	
510	4	
511	3	
512	5	
513	3	
514	2	
Arm Giveaway 1	4	
Arm Giveaway 2	2	
Ann 1	700	
➥1st Sinister Six		
Ann 2	400 △	2212
Ann 3	115	453
Ann 4	90	374
Ann 5	90 ▽	306
Ann 6	35	142
Ann 7	26 △	142
Ann 8	26	90
Ann 9	26	85
Ann 10	10	32
Ann 11	10	31
Ann 12	10	27
Ann 13	10	25
Ann 14	10	27
Ann 15	7	28
Ann 16	6 ▽	13
Ann 17-18	5	
Ann 19	5	17
Ann 20	5	
Ann 21	6	
➥Spidey marries		
Ann 21/Direct	10	21
Ann 22	4	
Ann 23-25	3	
Ann 26	3	15
Ann 27-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	

Amazing Spider-Man
MARVEL, 1999

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	6	29
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	
1/Authentix	8	
1/Sunburst	6	24
2/A&B covers	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30	5	18
CGC 9.9 avg		118
➥Straczynski starts		
31	2	10
CGC 9.9 avg		58
32	4 △	15
33	4	
34	5	
CGC 9.9 avg		131
35	4	19
CGC 9.9 avg		101
36	10 △	37
CGC 9.9 avg		230
36/DF	25	85
➥9/11 issue		
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	5	22
51-55	2	
56	2	8
57-58	3	
Ann 1999-00	4	
Ann 2001	3	

American Century
DC, 2001

1-27	3	

American Splendor
PEKAR

1	65	
2	30	
3-5	20	
6-10	15	
11-13	10	
14	18	
15-17	8	

America's Best Comics
AMERICA'S BEST

Special 1	7	

America's Greatest Comics
FAWCETT, 1941

1	1900	
2	900	
3	675	
4-5	500	
6-8	450	

America vs. the Justice Society
DC, 1985

1	2	
2-4	1	

Angel
DARK HORSE, 1999

1-17/Reg	3	
1-17/Variant	3	

Angel
DARK HORSE, 2001

1-4/Reg	3	
1-4/Variant	3	

Angela
IMAGE, 1994

1	4	
1/Variant	4	
2	3	11
3	3	

Angel and the Ape
DC, 1968

1	25	146
2	20	
3-7	15	

Angel and the Ape
DC, 1991

1-4	1	

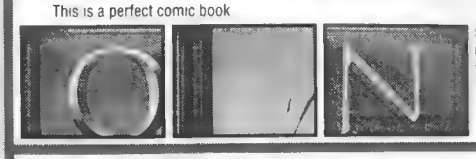
Do-It-Yourself Grading

While **CGC** keeps its grading standards private, these are the **traditional** condition definitions.

Mint

Abbreviated: **M**

This is a perfect comic book



The term for this grade is the same one used for **CGC's 10.0 grade.**

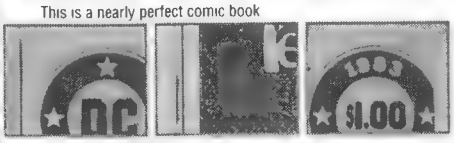
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book



The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book.

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy . at first glance.

The term for this grade is the same one used for **CGC's 6.0 grade.**

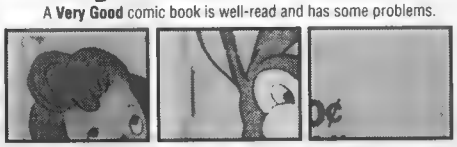
This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

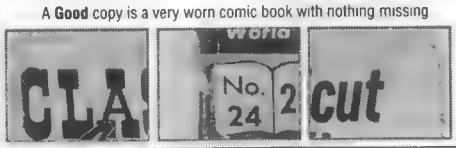
Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing



The term for this grade is the same one used for **CGC's 2.0 grade.**

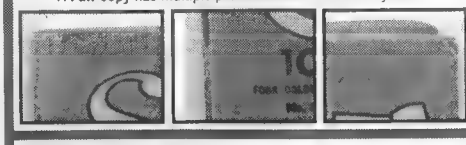
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade.

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.



The term for this grade is the same one used for **CGC's 1.0 grade.**

Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

A **Poor** copy is damaged and generally unsuitable for collecting.

The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.

	"Quarry"	"KnightsEnd"	"Terminus"	"Viewpoint"		"Going Sane" by J.M. DeMatteis, Joe Staton				"Criminals" by Mike Zeck		"Werewolf" by John Watkiss			"Engines"
	61 JUN 94	62 JUL 94	63 AUG 94	64 SEP 94	0 OCT 94	65 NOV 94	66 DEC 94	67 JAN 95	68 FEB 95	69 MAR 95	70 APR 95	71 MAY 95	72 JUN 95	73 JUL 95	74 AUG 95
NM Price	$2	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Batman: Gotham Knights #57

Cue those ***Spoiler Warnings*** as we consider "The Light at the End of the Tunnel," Part Four of Act Two of "War Games," the three-month-long event in which a gang-land shootout has triggered a city-wide gang war in the Bat-man titles. The padding is definitely showing with this issue, which starts with a full page featuring only dialogue and a double-page spread of Tarantula leaping down on some thugs. With only 22 pages of story, readers deserve more meat and less eye-candy.

DC
WRITER:
A.J. LIEBERMAN
ARTISTS:
AL BARRIONUEVO, FRANCIS PORTELLA
COLOR • 36 PGS.
$2.50

Batman figures out what's happening is following a contingency plan he once worked out, a scenario which demands that undercover hero Orpheus survives to take controls of the gangs. The plan was put into motion by The Spoiler, but a mystery villain is playing, too. The red herring that The Penguin was that villain is put to rest, but things don't look good for Orpheus.

"War Games" is looking too thin and moving too slowly. It needs an excitement transfusion. Stat.

★ — **Tony Isabella**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Angel and the Ape DC, 2001		
1-4	3	
Angeltown DC, 2005		
1-2	3	
Animal Comics DELL, 1942		
1	900	
2	450	
3	340	
4	150	
5	300	
6-7	135	
8	225	
9	225	360
➥War bonds cover		
10	225	
11-15	170	
16-20	130	
21-25	105	
26-30	80	
Animal Man DC, 1988		
1	4	
2	3	13
3-49	2	
50	3	
51-55	2	
56	4	
57-89	2	
Ann 1	4	
Animaniacs DC, 1994		
1	3	
2-59	2	
Holiday 1	3	
Ant ARCANA, 2004		
1	10	
1/Red foil	35	
2-3	5	
3/Variant	6	
Aphrodite IX IMAGE, 2000		
0/Wizard	9	
0/Others	4	
1	5	15
2	2	
2/All variants	3	
3	2	
4	4	
4/Variant	5	
Ashcan 1	6	
Ashcan 1/Ltd	5	
Aquaman DC, 1962		
1	750	
2	250	
3-5	100	
6-10	75	
11	90	
12-17	50	
18	65	
19-22	40	
23	40	194
24	40	
25	40	186
26-29	40	
30	35	175
31	25	
32	30	
33	35	
34	25	
35-36	20	
37	20	151
38-40	20	
41	20	165
42-43	20	
44-46	18	
47	18	234
48-49	18	
50	35	
51	35	194
52	35	149
53-55	15	
56	15	74
57-58	15	
59-60	7	
61	7	29
62	7	
63	7	29
Aquaman DC, 1986		
1-4	3	
Special 1	2	
Aquaman DC, 1989		
1-5	1	
Special 1	2	
Aquaman DC, 1991		
1	2	
2-13	1	
Aquaman DC, 1994		
0-2	3	
3-70	2	
71-75	3	
1000000	2	
Ann 1-5	4	
Aquaman DC, 2003		
1-14	3	
15	12	
CGC 9.9 avg		47
➥Old costume back		
16-17	6	
18-25	3	
Aquaman Secret Files DC, 1998		
1-2	5	
Aquaman: Time and Tide DC, 1993		
1-4	2	
Arak Son of Thunder DC, 1981		
1-50	1	
Ann 1	2	
Archer & Armstrong VALIANT, 1992		
0	3	
0/Gold	4	
1-7	3	
8	5	
9-26	3	
Archie ARCHIE, 1942		
1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-552	2	
Ann 1	1350	
Ann 2	660	
Ann 3	475	
Ann 4	345	
Ann 5	285	
Ann 6	180	
Ann 7	160	
Ann 8	135	
Ann 9	120	
Ann 10	110	
Ann 11	70	
Ann 12	60	
Ann 13	58	
Ann 14-15	50	
Ann 16-17	26	
Ann 18-19	22	
Ann 20	14	
Ann 21-22	9	
Ann 23-26	8	
Archie Giant Series Magazine ARCHIE, 1954		
1	750	
2	475	
3-4	325	
5-6	275	
7-8	200	
9-10	185	
11	140	
12	125	
13	140	
14-15	110	
16	125	
17	110	
18	125	
19	110	
20	100	
21	85	
22	60	
23	80	
24-25	60	
26	80	
27	60	
28	80	
29-30	60	
31-141	40	
142	45	
143-160	20	
161-180	12	
181-200	10	
201-220	8	
221-250	6	
251	4	
452-550	3	
551-632	2	
Archie's Girls Betty & Veronica ARCHIE, 1950		
1	1400	
2	675	
3	485	
4-5	375	
6-10	285	
11-19	225	
20-29	165	
30-39	115	
40-50	85	
51-60	55	
61-70	45	
71-90	32	
91-110	24	
111-140	16	
141-160	13	
161-180	10	
181-200	7	
201-250	5	
251-319	3	
320	8	
321	4	
322-347	3	
Ann 1	525	
Ann 2	325	
Ann 3-4	265	
Ann 5	250	
Ann 6	175	
Ann 7	150	
Ann 8	100	
Armageddon 2001 DC, 1991		
1-2	2	
Armageddon: Inferno DC, 1992		
1-4	1	
Armageddon: The Alien Agenda DC, 1991		
1-4	1	
Army of Darkness DARK HORSE, 1993		
1	12	
2-3	9	
Army of Darkness: Ashes 2 Ashes DEVIL'S DUE		
1	10	
2	4	
Arrowsmith DC, 2003		
1-6	3	
Arrowsmith/ Astro City DC, 2004		
1	3	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above

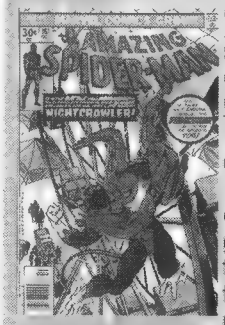
Very Fine (VF) is **2/3** (67%) of NM

Fine (F) is **1/3** (33%) of NM

Very Good (VG) is **1/5** (20%) of NM

Good (G) is **1/8** (12.5%) of NM

RETROVIEW
Amazing Spider-Man #161 ★★★½



"And The Nightcrawler Came Prowling"

Spider-Man and Nightcrawler face off, each mistakenly believing the other is responsible for a murder.

From a title that at the time could have been called *The Unnoticed X-Men*, Wein borrows one of the characters he co-created to get then-needed exposure. He then crafts the proverbial obligatory fight scene, one that actually makes sense. And then he throws in The Punisher, another current mainstay that had yet to find his audience. A cool story in 1976 is made even cooler now by these characters' celebrity stature. And much-sought after by collectors.

Marvel
Oct 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Gil Kane, John Romita

Best CGC copy 9.8

Then 30¢ NOW $11

© Marvel

△ #79

BATMAN LEGENDS OF THE DARK KNIGHT™

Millar makes merry

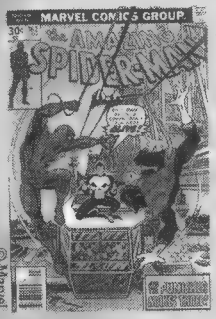
Batman's Christmas-based stories have always been a little offbeat, and writer Mark Millar and artist Steve Yeowell presented yet another Yuletide tale in "Favorite Things," a Done in One story in *Legends of the Dark Knight* #79.

Image © 1995 DC Comics

THE BOTTOM LINE

	"Engines"	"The Sleeping" by Scott Hampton	"Favorite Things"	"Idols" by Vance, Braithwaite	"Infected" by John McCrea
	75	76	77	78	79	80	81	82	83	84
	SEP 95	OCT 95	NOV 95	DEC 95	JAN 96	FEB 96	MAR 96	MAY 96	JUN 96	JUL 96
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Amazing Spider-Man #162 ★★★½



"Let The Punisher Fit the Crime!"

Spider-Man, Nightcrawler, and The Punisher team up against Jigsaw, the villain responsible for several recent murders.

OK, here's another obligatory fight scene, this time against The Punisher. A little more contrived this time, but, hey, it's not high art, and Wein doesn't intend it to be. Instead, he goes for pure, unapologetic fun and delivers for one of the most entertaining issues in a while. How could any fanboy not love this story? If only more of the modern books that have showcased these now-hot characters could be as good.

Marvel
Nov 1976 • 18 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Andru, John Romita

Best CGC copy 9.8 — Then 30¢ NOW $11

The Butler Report

by **Don Butler,** *CBG* price guide analyst

Slow growth, but solid sales

While the market for graded comics, new comics, and back issues isn't exactly booming, it's not in the tank, either. Heading into December, comics sales have held their own in a competitive holiday season.

The graded trend: Coinciding with the healthiest new comics market in seven years (see page 169), graded comics continued to show an increase in sales and in value. The number of 9.4 graded comics declining in value was 277, compared to 297 in October. And while the number of graded comics that increased in value three straight months was only 10 (the number in October was 12), there was a decent increase in the number of comics that increased in value over two months and one month.

Overall, the number of graded comics that sold in November showed an increase of less than 1% over October. The fact that values continued to go up tells us that NM or better graded issues continue to surface and continue to find an audience.

The usual suspects continued their run at the top of the new- and recent-issue charts, while high-grade 1970s titles continued to post strong showings

New issues: ***Identity Crisis*** continued its run as the current 800-pound gorilla in new issues and recent back issues. Virtually every retailer reported solid sales and strong interest in back issues and crossovers.

Superman/Batman has quietly continued to top the charts, while *Astonishing X-Men, Astonishing Spider-Man,* and most titles in the *Ultimate* line (*Fantastic Four, Spider-Man, X-Men, Elektra*) generated positive feedback. *Green Lantern: Rebirth* #2 did well but lost a little steam. Newcomers receiving mention from our retail contacts included *Space Ghost* and *The Incredibles.* Others receiving mention included *Ex Machina, WE3, Doc Frankenstein,* and *Ant.*

Variants: *Wolverine* #20 retailer incentive saw a lot of action; NM sale prices ranged from $50 to $165. The *Identity Crisis* #1 sketch dropped from its high of nearly $500 to $225 but remained active. *Ultimate Spider-Man* #1 (white) and *Superman/Batman* retailer edition also remained strong sellers.

Unslabbed comics in demand

Other unslabbed comics with back-issue prices heading up include:

- *Identity Crisis* crossovers
- "Avengers Disassembled" crossovers
- Marvel *Conan* titles, as well as early Dark Horse *Conan*
- High-grade Silver Age and scarce 1970s titles (Charlton, Atlas)

Older unslabbed comics still generating interest:

- *Marvel Spotlight* #5 and early high-grade Marvel *Ghost Rider* issues (sales of slabbed *Ghost Rider* increased in November)
- Early Marvel *Conan* (spurred by recent Dark Horse issues)
- Dell *Turok* and Atlas mystery/horror titles
- Mid-priced westerns and Warrens

November slabbed comics sales

Throughout the price guide, you'll see a variety of arrows next to slabbed comics prices. The figure calculates all auction results of 9.4-graded and slabbed comics from the previous three months. Here's what they indicate:

▲ Slabbed comic has **increased three months in a row** in average value = **10**

▲ Slabbed comic has **increased two months in a row** in average value = **43**

△ Slabbed comic has **increased since last month** in average value = **209**

▽ Slabbed 9.4 comic has **decreased since last month** in average value = **277**

Prodigal editor ***Don Butler*** *returned to comics after 11 years to handle the CBG price guide. Contact him at* ***megaguide@krause.com.***

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Artesia SIRIUS, 1999		
1-6	3	
Ascension IMAGE, 1997		
0	3	
0/Gold	4	
0/Ltd	4	
0.5	4	
1	3	
1	4	
1/Variants	4	
2-22	3	
Ashcan 1	4	
Ash EVENT, 1994		
0	4	
0.5	3	
0.5/Ltd.	4	
0.5/Platinum	4	
1-6	3	
1-6/All variants	4	
Aspen Extended ASPEN, 2004		
1	6	
Aspen ASPEN, 2003		
1	3	
1/Soulfire	15	
1/WizEast	20	
2	3	
2/Ekos	7	
2/SanDiego	15	
3	3	
3/Fathom	8	
3/Chicago	7	
Astonishing Spider-Man MARVEL		
1-32	4	
Astonishing Tales MARVEL, 1970		
1	36	146
2	14	56
3	14	56
4	14	54
5	14	66
6	10	41
7	12	54
8	13	52
9	9	36
10	9	
11	9	37
12 ➥Man-Thing story	21 ▽	121
13-24	4	
25 ➥1st Deathlok	30 △	96
26	9	41
27-28	4	
29	4	22
30-32	4	
33	10	39
34	4	
35	4	17
35/30¢	20	
36	4	21
36/30¢	20	21
Astonishing X-Men MARVEL, 1995		
1	3	
2-4	2	
Astonishing X-Men MARVEL, 1999		
1	5	
2-3	3	
Astonishing X-Men MARVEL, 2004		
1 CGC 9.9 avg ➥Whedon starts	6	32 132
1/Cassaday	45 △	48
1/Del Otto	12	
1/Variant CGC 9.9 avg	5	18 137
2	16	
3	4	
4	8	
4/Colossus	25	
5	8	
6	4	
Astro City: A Visitor's Guide DC		
1	6	
Astro City Local Heroes DC, 2003		
1-5	3	
Astro City IMAGE, 1995		
1	3	
2	2	
3	2	8
4-6	2	
Astro City IMAGE, 1996		
0.5	3	
0.5/Direct	3	
1	4	
1/3D	5	
2-22	3	
Atlantis Chronicles DC, 1990		
1-7	3	
Atom DC, 1962		
1	450	
2	220	
3	170	
4-5	125	
6	90	
7 ➥Hawkman app.	150	
8-9	90	
10-13	85	
14 ➥Hawkman app	85	345
15	85	
16-17	45	
18	45	211
19-20	45	
21-23	35	
24	35	129
25-28	35	
29	90	
30	35	
31	46	185
32-33	35	
34	35	137
35	35	
36-37	45	
38	30	
Special 1-2	3	
Atom and Hawkman DC, 1968		
39-41	30	
42	30	130
43-45	30	

Bubba the Redneck Werewolf #5

Those who have ever chatted with Mitch Hyman at a comic convention know that he is a drop-dead funny guy. Get him on a tirade about anything from comics to gator hunting, and he'll have your eyes watering faster than Grandma's after dipping her Geritol pills in habenero extract. That's Hyman's kind of humor. Just read his work in *Cracked*.

BRASS BALL
WRITERS:
MITCH HYMAN, BOBBY NASH
ARTISTS:
BRIAN GRAHAM, ET AL
B/W • 32 Pgs.
$2.95

But it's a kind of humor that only partially makes its way into his own comic book. There's plenty of the usual jabs and barbs, this time aimed at the TV industry, and they're funny enough. But as with previous issues, Hyman's gags are labored in spots, as though he seems to lack confidence to come up with enough of them to fill a 24-page story. And the story-driven script does away with any opportunity to explore his lead character. It's like watching *Batman Presents The Amateur Stand-Up Comedy Hour.*

Inconsistent art and a weak back-up feature further mar this issue. It's a shame that Hyman can't seem to fully integrate his underdeveloped character with his biting and witty humor.

★★ — **Jim Johnson**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Aurora Comic Scenes		
AURORA, 1974		
181-183	25	
184	25	26
➥Hulk minicomic		
185-193	25	
Authority		
DC, 1999		
1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Ann 2000	4	
Authority		
DC, 2003		
0-14	3	
Authority/Lobo Christmas Special		
DC, 2003		
1	5	
Authority: Revolution		
DC, 2005		
1-2	3	
Avengelyne		
MAXIMUM, 1995		
1	3	
1/Gold	4	
2-3	3	
Ashcan 1	4	
Avengelyne		
MAXIMUM, 1996		
0-0.5	3	
0.5/Platinum	4	
1	3	
1/Variant	3	
2	4	
2/Variants	5	
3-15	3	
Avengers		
MARVEL, 1963		
0	3	
1	3560	14875
➥1st Avengers		
1.5	3	
2	850	3425
3	475	2728
4	1550	5063
➥Cap. America joins		
4/Golden	90	164
5	250	
6	200	1400
7	215	1663
8	195	1002
9	200	
➥1st Wonder Man		
10	185	634
➥1st Hercules		
11	200 ▽	1013
➥Spider-Man app.		
12	125	419
13	125	
14	125	528
15	125	364
16	125	
17	100	418
18	100 ▽	384
19	125	533
20	75	322
21	65	
22	65	271
23	65	296
24	65	143
25	65	368
26	65	188
27	65	284
28-29	50	
30	50	201
31	43	
32	43	150
33	43	216
34	43	235
35	43	188
36	43	116
37	43	159
38	43	
39	43	173
40	43	155
41	43	163
42	43	200
43	43	175
44	43	145
45	43	200
46	35	125
47	35 ▽	151
48	35	150
49	35	130
50	35	120
51	35	164
52	38	174
53	45	253
➥X-Men app.		
54	38	126
55	38	121
56	38	215
57	110 △	454
➥1st Vision		
58	70 ▽	258
59	40	
60	40	154
61	30	117
62	30	132
63	30	131
64	30	114
65	30	101
66	30	128
67	44	191
68	22	
69	22	113
70	22	
71	50 ▽	195
➥1st Invaders		
72	23	119
73	23	105
74	23	107
75	23	100
76	23	96
77	23	80
78	23	102
79	23	83
80	23	
81	23	89
82	23	111
83	36	153
➥1st Valkyrie		
84	23	
85	23	98
86	23	100
87	40 △	156
88	20	95
89	20	
90	20	89
91	20	89
92	20	
93	98	476
➥Double-size		
94	35	142
95	35	148
96	35	151
97	26	112
98	26	73
99	26	129
100	65	217
➥Knight gets sword		
101	18	
102	18	62
103	25	146
➥Sentinels		
104	18	79
105	18	
106	18	66
107	18	79
108	18	48
109	18	
110	22	103
111	22	86
112	18	97
113	13	42
114	13	70
115	13	
116	25	113
➥Defenders War		
117	20 △	79
118	20	85
119-120	12	
121	12	38
122	12	55
123	12	34
124	12	46
125	20	77
126	18	
127-130	12	
131	8	50
132	8	38
133	8	33
134	10	37
135	10	39
136	8	28
137	8	29
138	8	25
139-140	8	
141	8 △	44
142	8	34
143	8	31
144	8	33
145-146	6	
146/30¢	20	
147	6	
147/30¢	20	
148	6	
148/30¢	15	72
149	6	22
149/30¢	15	
150	6	30
150/30¢	15	
151	6	28
152	6	26
153-155	6	
156	8	46
157	6	
158	6	29
159-160	6	
160/35¢	15	
161	6	26
161/35¢	15	
162	6	31
162/35¢	15	
163	6	28
164-165	6	
166	6	23
167	5	16
168	5	29
169	5	17
170	5	17
171	5	
172	5	15
173	5	18
174-176	5	
177	5	10
178	5	23
179	5	13
180	5	17
181	6	
182	5	18
183	5	21
184	5	25
185	5	27
186	5	20
187	5	23
188	5	
189	5	25
190	5	16
191	5	25
192	5	20
193-194	5	
195	5	16
196	5	30
197-199	5	
200	7	35
➥Double-size		
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366	4	
➥Foil cover		
367-368	1	
369	3	
370-374	1	
375	2	
375/Coll	3	
376-379	2	
379/Flipbook	3	
380	2	
380/Flipbook	3	
381	2	
381/Flipbook	3	
382	2	
382/Flipbook	3	
383-399	2	
400	4	
401-402	3	
Ann 1	85	450
Ann 2	26	466
Ann 3	26	
Ann 4	23	92
Ann 5	10	107
Ann 6	7	
Ann 7	14 ▽	49
Ann 8	6	30
Ann 9	4	
Ann 10	20 ▽	35
Ann 11-16	4	
Ann 17-23	3	
Avengers		
MARVEL, 1996		
1	3	13
1/Variant	3	
2-11	2	
12	3	
13	2	
Avengers		
MARVEL, 1998		
1/Chrome	6	
1/Other variants	4	
2-5	3	
6-11	2	
12	3	
12/DFE cover	12	
12/Headshot	5	
13-24	2	
25	3	
26-33	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500	12	
➥Avengers Dismbl		
500/DirC	18	
501	5	
➥Avengers Dismbl		
502	7	
➥Hawkeye dies		
503	4	
Ann 1998	3	
Ann 1999-00	4	
Ann 2001	3	

△ #101

BATMAN
LEGENDS OF THE
DARK KNIGHT™

Face of a hero

DC's December 1997 cover-dated issues were all part of "Faces Month," where cover logos were reduced and most of the cover was devoted to a headshot of each title's main character. *Legends of the Dark Knight* went with a "Batman in the iron mask" theme.

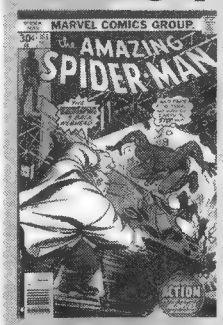
image © 1997 DC Comics

THE BOTTOM LINE

"Incredible Advs. "Choice" of Batman" | "Spook" by Robinson, Johnson | "Duty" by Henderson, Von Eeden | "Stalking" by Lee Marrs, Eddy Newell | "Primal Riddle"

	100	101	102	103	104	105	106	107	108	109
NM Price	NOV 97 $5	DEC 97 $2	JAN 98 $2	FEB 98 $2	MAR 98 $2	APR 98 $2	MAY 98 $2	JUN 98 $2	JUL 98 $2	AUG 98 $2

RETROVIEW
Amazing Spider-Man #163 ★★½



Marvel
Dec 1976 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Dave Cockrum, John Romita

"All The Kingpin's Men!"

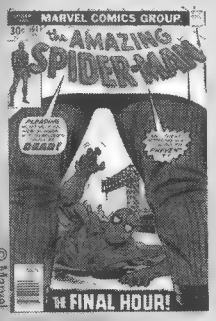
The Kingpin captures Spider-Man for an as-yet-undisclosed scientific purpose.

The Kingpin has always been short for Kingpin of Crime in Wilson Fisk's case, although Wein seems to forget this. Instead, he seems to confuse him with The Juggernaut, as witnessed by the thrashing taken by Spidey, and then turns him into a seeming Doctor Frankenstein on the story's final page. It's like watching Donald Trump pretend he's Rambo. The subplot featuring Peter's friends helping to furnish his apartment is far more interesting

© Marvel

Best CGC copy: 9.8 — Then 30¢ NOW $10

Amazing Spider-Man #164 ★★½



"Deadline!"

Spider-Man seeks to regain his drained lifeforce, used to resurrect Wilson Fisk's son.

Early on, Spidey asks The Kingpin why he was the one selected for this bizarre resurrection: the same question readers are asking themselves. Unfortunately, just as Fisk brushes off a solid answer, so does Wein, and this implausibility is tough to get past as the story progresses. Perhaps Spidey only survives the process because Wein doesn't bother to give Richard Fisk personality, thereby saving some of Spidey's precious lifeforce.

Marvel
Jan 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: John Romita

Best CGC copy: 9.8

Then 30c NOW $10

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers: Earth's Mightiest Heroes MARVEL, 2004		
1-3	4	
Avengers Finale MARVEL, 2005		
1	4	
Avengers Forever MARVEL, 1998		
1	3	
1/WF	5	
2-12	3	
Avengers/JLA DC, 2003		
2	7	
CGC 9.9 avg		53
4	6	
CGC 9.9 avg		20
Avengers: The Crossing MARVEL, 1995		
1	5	
CGC 9.9 avg		37
Avengers/ Thunderbolts MARVEL, 2004		
1-6	3	
Avengers West Coast MARVEL, 1989		
47-74	1	
75	2	
76-102	1	
Ann 4-7	2	
Ann 8	3	
Azrael DC, 1995		
1-46	2	
47	4	
47/Ltd.	6	
48-68	2	
69-74	3	
75	4	
76-100	3	
Ann 1	4	
Ann 2	3	
Ann 3	4	
1000000	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Azrael Plus DC, 1996		
1	3	
Babylon 5 DC, 1995		
1	5	
2-4	4	
5-11	3	
Backlash IMAGE, 1994		
1-32	3	
Badger CAPITAL, 1983		
1	4	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	
Badger IMAGE, 1997		
1-11	3	
Bad Girls DC, 2003		
1-5	3	
Badrock/ Wolverine IMAGE, 1996		
1/Reg.	5	
1/Variants	5	
Ballistic/ Wolverine TOP COW, 1997		
1	4	
Barbarians ATLAS-SEABOARD, 1975		
1	6	32
Barbie & Ken DELL, 1962		
1	200	
2	150	226
3-4	150	
5	165	
Batgirl DC, 2000		
1	4 ▽	14
1-2	3	
2	4	10

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3-5	4	
6-58	3	
Ann 1	4	
Batgirl Special DC, 1988		
1	3	12
Batgirl: Year One DC, 2003		
1-9	3	
Bat Lash DC, 1968		
1	25	
2-3	15	
4	15	48
5	15	
6	15	35
7	15	
Batman DC, 1940		
0	3	
1	78000	
➥1st Catwoman		
2	13250	
3	9750	
4	7250	
5	5700	
➥1st Batmobile		
6-7	4100	
8	4300	
9-10	4100	
11	4750	
12	2900	
➥1st Batcave		
13-14	2775	
15	2625	
16	4600	
➥1st Alfred		
17-20	1650	
21-22	1275	
23	2000	
24	1275	
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47	3000	
➥Batman origin		
48	965	

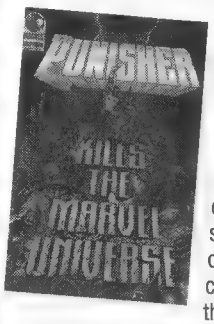
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
49	1350	
➥1st Mad Hatter		
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62	1250	
➥Catwoman origin		
63	575	
64	515	
65	575	
66	660	
➥vs. Joker		
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100	2000	
➥Anniversary issue		
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	
110	425	
111-120	290	
121	375	
➥1st Mr. Freeze		
122	225	929
123	220	
124-126	195	
127	240	
➥vs. Joker		
128	195	
129	250	
➥Robin origin		
130	195	
131	145	
132-135	130	
136	215	
➥vs. Joker		
137-145	140	
146-147	110	
148	140	
➥vs. Joker		
149-150	110	
151	90	
152	100	
153-154	85	
155	300	
➥1st SA Penguin		
156-164	85	
165	85	618
166-167	85	
168	85	345
169	90	
170	85	
171	450	
➥1st SA Riddler		
172-175	75	
176	85	
177	75	272
178	75	375
179	120	
➥vs. Riddler		
180	60	197
181	175	
➥1st Poison Ivy		
182-185	60	
186	60	321
187	65	271
188	40	
189	115	760
➥1st SA Scarecrow		
190	45	
191	40	
192	40	263
193	70	284
194-196	40	
197	100	372
➥Catwoman app.		

The Butler Report

Picky about 9.9s

Aurora - Batman $

As we turn our attention to the world of 9.9 issues, we're beginning to see prices level off, as more and more slabbed 9.9s make the auction boards. More than 60% of the titles with multiple 9.9 sales decreased in average price compared to last month. As we noted last issue, sale prices for 9.9s vary wildly for several reasons:



- **Multiple copies of the same issue hit the market at the same time.** For example, at least two sales of every issue in the *JLA/Avengers* run took place online in November. That was also the case in October. It's no surprise, then, that average sales for each issue in the series were as follows:

Ish #	Oct avg	Nov avg
1	$97	$94
2	$58	$53
3	$50	$47
4	$23	$20

Conversely, if a 9.9 is among the first of its type to be sold, buyers have a tendency to overpay — but *only* if ...

- **The issue has legs.** The issue must have some sort of perceived long-term value to warrant a price of $75 or more; these buyers won't sink $100 into an issue just because it's a #1. As an example, a 9.9 issue of *Punisher Kills the Marvel Universe* was valued at $183 in October. A month later, it dropped to $160. Next month I expect it to drop another $15-20 if more copies turn up. The issue simply doesn't have the long-term "collectibility" factor of *Ultimate Spider-Man* or *Wolverine: The Origin*.

- **It must have an audience.** A lot of folks are sending in issues to be graded in hopes they'll strike it rich on the eBay circuit. This will only work if the issue finds a willing buyer. Don't expect a 9.9 copy of *Power Pack* #10 or *Omega Men* #2 to rise much past $30.

9.9 November increases

- *Secret War* #1: $166 from $158
- Any *Ultimate Spider-Man* (notables include: #15 at $225 from $113, and #27 at $87 from $75)

9.9 November decreases

- *JLA/Avengers* (all down $3 to $5 apiece)
- *Punisher Kills the Marvel Universe* ($160 from $183)
- *Spider-Man* #1 ($101 from $105)
- *Superman* #204 ($125 from $132)
- *Wolverine: The End* #1 ($152 from $171)
- *Wolverine: The Origin* #3 ($124 from $126)

To help track newer comics that are almost always sold in grades higher than 9.4, our price guide includes average prices for comics that have been sold more than once in CGC 9.9 Mint. Each month, we'll be letting you know which 9.9 prices are rising and falling based on multiple auction sales.

Looking for comprehensive auction coverage? *Look for the* ***CBG 2005 Comic Book Checklist and Price Guide****, available from a retailer or bookstore near you!*

"Primal Riddle" by Englehart, Abell — "Shipwreck" by Vado, Felchle — "Playground" — "Darkness" — "No Man's Land" (each issue part of a different story arc)

	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124
	SEP 98	OCT 98	NOV 98	DEC 98	JAN 99	FEB 99	APR 99	MAY 99	JUN 99	JUL 99	AUG 99	SEP 99	OCT 99	NOV 99	DEC 99
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$4	$2	$2	$2	$2

Cable & Deadpool

Setting up a situation where such diametrically opposed characters as Cable and Deadpool could costar in a regular series takes work. So, for the bulk of the first storyline they're on opposite sides of a fairly silly plot involving a religious cult full of blue-skinned French people bent on world peace. Here a strangely subdued Deadpool somehow gets cast in the thankless role of voice of reason, keeping Cable (caught somewhere between his *Soldier X* and classic paramilitary meat loaf incarnations) from saving the world by any means necessary.

MARVEL
WRITER:
FABIAN NICIEZA
ARTIST:
PATRICK ZIRCHER
COLOR • 136 PGS.
$14.99

It's hard to understand just how this threatens the bulk of the Marvel universe since he isn't exactly sure just how to go about actually doing it. It's these strange and awkward shifts in tone between the cheap laughs and supposed deep thoughts that ultimately makes the proceedings so unsatisfying. It's best reflected by the fact it's almost impossible to say if it's the high or low point of the story when both characters are reduced to protoplasmic goo — and go on arguing.

★★ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-374-6

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Batman CONTINUED		
198	85	
199	40	190
200 ➥Robin origin	100	305
201	35	
202	30	141
203-204	30	
205	30	127
206-207	30	
208	30	313
209-212	30	
213	45	
214-217	30	
218 ➥Giant-size	50	206
219	50	
220-221	30	
222	50	
223	40	
224-225	30	
226	30	187
227 △	30	370
228	40	161
229	30	149
230-231	30	
232 ➥1st Ra's al Ghul	100	405
233	30	
234 ▽ ➥1st SA Two-Face	115	445
235	17	
236	17	65
237 ▽ ➥1st Reaper	75	356
238 ➥100 pages	65	
239	17	
240	17	75
241	17	
242	17	76
243 ➥vs Ra's al Ghul	40	242
244 ➥vs. Ra's al Ghul	40	167
245	40	
246	15	
247	15	51
248	15	86
249 ▽	15	56
250	15	48
251 ➥vs. Joker	60	257
252-253	14	
254-255	32	
256	32	118
257	32	
258	32	153
259	32	130
260-261	32	
262	13	58
263	9	60
264-266	9	
267	8	16
268-277	8	
278	8	18
279-280	8	
281	8	25
282-284	8	
285	8	32
286 ➥vs. Joker	12	45
287-290	9	
291	9	54
292-294	9	
295	8	20
296-298	8	
299	8	23
300	15	64
301-306	7	
307	7	20
308	7	32
309-316	7	
317	7	25
318-331	7	
332	8	
333-352	7	
353	5	17
354-356	7	
357	9	
358-365	7	
366	6	24
367	7	
368	8	32
369-370	6	
371-399	5	
400 ▽	10	36
401-403	4	
404 ▽	5	21
405 △	6	23
406	5	18
407	5	12
408 CGC 9.9 avg	5	46
409-416	3	
417	5	17
418	4	10
419-420	4	
421-425	3	
426	6	23
427	6	
427/Direct	4	17
428	6	23
429	4	13
430	3	
431-435	2	
436	3	
437-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	
458-486	2	
487	1	
488-492	3	
492/Silver	5	
493	3	11
494-496	2	
497 CGC 9.9 avg	3	11 78
498-500	2	
500/Coll	4	
501-515	2	
515/Variant	4	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	12
601-607	2	
608 CGC 9.9 avg ➥Jim Lee begins	5	17 97
609	4	14
610	2	12
611	2	
614	2	8
615	2	
616	2	13
617	3	10
618	3	11
619 ▲	3	12
619 ▲	3	12
620-629	2	
630	3	
631-632	2	
633	3	
634	2	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
CGC 9.9 avg		64
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver	4	
Ann 16-18	3	
Ann 19	4	
Ann 20	3	
Ann 21	4	
Ann 22-23	3	
Ann 24	4	
GS 1-3	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Batman Adventures DC, 1992		
1	3	
1/Silver	4	
2-7	2	
7/Collector's	3	
8-24	2	
25	3	
26-36	2	
Ann 1	3	
Ann 2	4	
Holiday 1	3	
Batman Adventures DC, 2003		
1-15	2	
16	0	
17	2	
Batman Adventures: Mad Love DC, 1994		
1	8	9
Batman and Robin Adventures DC, 1995		
1	3	
2-24	2	
25	3	
Ann 1-2	4	
Batman and Robin Adventures: Sub-Zero DC, 1998		
1	4	
Batman & Superman Adventures: World's Finest DC, 1997		
1	7	
Batman and Superman: World's Finest DC, 1999		
1	3	
2-10	2	
Batman & the Outsiders DC, 1983		
1 ▽	3	20
2-32	2	
Ann 1	3	
Ann 2	2	
Batman Beyond DC, 1999		
1	3	14
2-24	2	
Batman Beyond DC, 1999		
1	3	
2-6	2	
Batman Beyond: Return of the Joker DC, 2001		
1	3	
Batman Beyond Origin Issue DC, 1999		
1	1	
Batman Black and White DC, 1996		
1	4	
2-4	3	
Batman Chronicles DC, 1995		
1-12	4	
13-23	3	
Batman Family DC, 1975		
1 ▲	14	68
2	10	
3-4	8	
5	8	29
6	8	29
7-8	6	
9-10	7	
11	7	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	7	30
Batman: Gotham Adventures DC, 1998		
1-10	3	
11-60	2	
Batman: Gotham Knights DC, 2000		
1-54	3	
55	4	
56-60	3	
Batman: Harley & Ivy DC, 2004		
1-3	3	
Batman: Hush Double Feature DC, 2003		
1	5	11
Batman: Legends of the Dark Knight DC, 1989		
1	3	10
2-15	3	

△ #125

BATMAN LEGENDS OF THE DARK KNIGHT™

An extreme reveal

As "No Man's Land" neared its end, an increasingly desperate Batman did everything in his power to return justice to Gotham City, including attempting to reveal his secret identity to Commissioner Gordon. Gordon refused to look, keeping the secret safe.

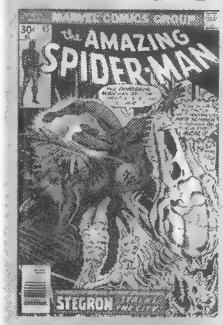
image © 1999 DC Comics

"No Man's Land" | "The Arrow and the Bat" by O'Neil and Camuto | "Siege" by Goodwin, Robinson

	125	126	127	128	129	130	131	132	133	134
NM Price	JAN 00 $2	FEB 00 $2	MAR 00 $2	APR 00 $2	MAY 00 $2	JUN 00 $2	JUL 00 $2	AUG 00 $2	SEP 00 $2	OCT 00 $2

THE BOTTOM LINE

RETROVIEW
Amazing Spider-Man #165 ★★



"Stegron Stalks the City!"

Spider-Man fights Stegron, who has reanimated dinosaur skeletons in a bid for world conquest.

Sheesh, this is almost enough to make one wish for the return of The Spider-Mobile. Wein takes one of Spider-Man's lamer villains of the day and uses him to pull off an even lamer story. It's like watching Godzilla meet *Night of the Living Dead*, and that's not meant as a compliment. Even if the idea of giant, glowing dinosaur skeletons running through New York City can be sold to readers, Andru's flat visuals don't help sell it.

Marvel
Feb 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: John Romita, John Giacoia

Best CGC copy: 9.8 — Then 30¢ NOW $7

© Marvel

Amazing Spider-Man #166 ★★

© Marvel

"War of the Reptile-Men!"

Stegron's plan to blackmail Curt Conners backfires, meaning he now has to face both Spider-Man and The Lizard.

Wein must have realized the idea of reanimated flesh-and-blood dinosaurs is cooler than mere skeletal remains, but the idea that Curt Conners, aka The Lizard, can help make it happen is even more ludicrous. The story seems to be an excuse to team up a stupid reptilian villain with a better, established one, as if that would somehow save it. It doesn't, and the subplot hinting at the return of Jameson as The Spider-Slayer doesn't help.

Marvel
Mar 1977 • 18 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: John Romita, Frank Giacoia

Best CGC copy 9.9 — Then 30c NOW $2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16	4	
17-20	3	
21-26	2	
27	3	
28-49	2	
50	4	
51-64	2	
65-99	2	
100	5	
101-119	2	
120	4	
121-157	2	
158-186	3	
Ann 1	5	
Ann 2-5	4	
Ann 6	3	
Ann 7	4	
Special 1	7	

Batman: No Law and a New Order
DC
1 6

Batman: No Man's Land
DC, 1999
0 5
1 3
1/Variant 4
2-4 3

Batman: Our Worlds at War
DC, 2001
1 3

Batman Plus
DC, 1997
1 3

Batman/ Poison Ivy: Cast Shadows
DC, 2004
1 7

Batman: Run, Riddler, Run
DC, 1992
1-3 5

Batman: Seduction of the Gun
DC, 1993
1 4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM

Batman: Shadow of the Bat
DC, 1992
0-1 3
1/Collector's . . 4
2-34 3
35 4
35/Variant . . . 3
36-80 2
80/Ltd. 4
81-82 2
83 . . . . . 9 — 22
84-94 2
1000000 . . . 3
Ann 1-3 4
Ann 4 3
Ann 5 4

Batman Special
DC, 1984
1 3

Batman Strikes
DC, 2004
1-4 2

Batman/ Superman/ Wonder Woman Trinity
DC, 2003
1 9
CGC 9.9 avg — 102
2 8
CGC 9.9 avg — 36
3 7

Batman: Sword of Azrael
DC, 1992
1 . . . . . 4 — 13
1/Silver 2
2 3
2/Silver 2
3 3
3/Silver 2
4 3
4/Silver 2

Batman: The Cult
DC, 1988
1 5
CGC 9.9 avg — 51
2-4 4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM

Batman: The Dark Knight
DC, 1986
1 . . . . . 25 △ — 36
2 . . . . . 9 ▽ — 24
3 . . . . . 6 — 18
4 . . . . . 5 — 17

Batman: The Killing Joke
DC, 1988
1 . . . . . 7 — 24
CGC 9.9 avg — 84

Batman: The Long Halloween
DC, 1996
1 . . . . . 9 — 10
2 7
3 6
4-6 5
7-12 4
13 6

Batman: Vengeance of Bane Special
DC, 1993
1 . . . . . 4 — 18

Battle Angel Alita
VIZ, 1992
Part 1: 1-3 . 4
Part 1: 4-9 . 3
Part 2: 1-7 . 3
Part 3: 1-13 3
Part 4: 1-7 . 3
Part 5: 1-7 . 3
Part 6: 1-8 . 3
Part 7: 1-8 . 3
Part 8: 1-9 . 3

Battle Chasers
IMAGE, 1998
1 . . . . . 5 — 21
1/Wraparound 8 — 21
1/Holochrome 17
1/Gold 14
2 4
2/DF 5
2/Variant 6
3-8 3
9 4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ashcan 1	5	
Ashcan 1/Gold	7	

Battle Classics
DC, 1978
1 . . . . . 4 — 18

Battle of the Planets
GOLD KEY, 1979
1 . . . . . 15 ▽ — 47
2 8
3 . . . . . 6 — 20
4 . . . . . 6 — 20
5 6
6-10 5

Battle of the Planets
IMAGE, 2002
0.5 3
0.5/Gold 5
1 . . . . . 3 — 11
1/All variants . 3
7 5
8-11 3
12 5

Battle of the Planets Artbook
IMAGE
1 5
Alex Ross art

Battle of the Planets: Princess
IMAGE
1-2 3

Battle Pope
FUNK-O-TRON
1-3 3

Battlestar Galactica
MARVEL, 1979
1 . . . . . 4 — 17
2 . . . . . 3 — 12
3-10 3
11-23 2

Bear
SLAVE LABOR, 2003
1-5 3

Beatles
DELL, 1964
1 440

Beowulf
DC, 1975
1 . . . . . 3 — 16
2 3
3-6 2

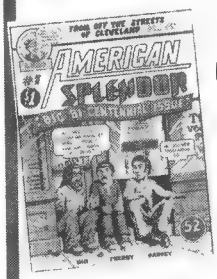
Betty & Me
ARCHIE, 1965
1 65
2 40
3-5 24
6-10 15
11-20 10
21-30 7
31-40 6
41-50 5
51-60 4
61-70 3
71-200 2

Beware the Creeper
DC, 1968
1 . . . . . 40 △ — 165
2-3 25
4 . . . . . 25 — 119
5 . . . . . 25 — 120
6 25

The Butler Report

Underrated

As the run on 1970s back issues continues (early Marvel ***Ghost Rider*** and ***Marvel Spotlight*** were the prime targets for October back-issue shoppers), there are still a couple of areas that haven't been completely mined. Second-tier horror titles such as Marvel's ***Supernatural Thrillers*** and ***Dead of Night*** can still be had for reasonable rates, while Gold Key titles such as ***Dr. Spektor, Boris Karloff Tales of Mystery,*** and ***Twilight Zone*** haven't yet caught up with Disco Age mania.



Splendor-ous sale

A mid-December eBay auction brought a record price for an unslabbed *American Splendor* #1. The Dec. 12 sale saw 13 bidders push the price of a VF-NM copy of the landmark Harvey Pekar magazine to $127.50. Originally published in 1976, the issue features two pages of Robert Crumb art. (Thanks to Bruce Chrislip for the heads up.)

Beaucoup bids

Last month we mentioned interest in early high-grade *Sub-Mariner* comics. According to our online auction data, that trend continued into November, as a slabbed 9.6 copy of *Sub-Mariner* #2 (Jun 1968) led all of the month's auctions in attracting the most bids. The only other suprise in the list of most-contested auctions in November was the addition of a Marvel *Star Wars* #1 (Jul 1977) 35¢ variant.

November auctions with the most bids:

1. *Sub-Mariner* (Vol. 2) #2, CGC 9.6: 61 bids. High bid: $274.
2. *Batman* #6, CGC 2.5: 48 bids. High bid: $620.
3. *Fantastic Four* #1, CGC 8.5: 41 bids. High bid: $25,000.
4. *Daredevil* #1, CGC 9.4: 40 bids. High bid: $10,902.
5. *Star Wars* #1 (Marvel, 35¢ variant), CGC 9.4: 37 bids. High bid: $6,603.

Dr. Doom origin from FF #5 headlines February auction

The art featuring the origin of Dr. Doom, pencilled by Jack Kirby and inked by Joe Sinnott, will be in a Heritage Comics auction Feb. 9-10.

Page 4 of *Fantastic Four* #5, scripted by Stan Lee, includes Doom's origin and all four members of the FF.

"This page should sell for $10,000-12,000, maybe much more," said Director of Acquisitions Ed Jaster.

For more information, visit ***www.HeritageComics.com.***

Interested in submitting news of an upcoming or completed auction? *See page 145 for information!*

"Siege," Pt. 4 and 5 — "The Arrow and the Bat" by O'Neil and Cardillo — "The Demon Laughs" by Chuck Dixon and Jim Aparo — "Bad" by Maureen Kirino — "Grimm"

	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149
	NOV 00	DEC 00	JAN 01	FEB 01	MAR 01	APR 01	MAY 01	JUN 01	JUL 01	AUG 01	SEP 01	OCT 01	NOV 01	DEC 01	JAN 02
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

Comics Before 1945

There are many words like fascinating, stunning, and educational that can be used to describe *The Comics Before 1945*, but they would not convey the full spectrum of the book. *The Comics* is a stunning visual essay, illustrated with classic moments in comic strips enhanced by insightful interviews and sparkling text. Brian Walker makes it clear to us that the development of the comic strip was the byproduct of a publishing battle between Hearst and Pulitzer and, later on, with the syndicates.

HARRY ABRAMS
WRITER:
BRIAN WALKER
ARTISTS:
VARIOUS
COLOR AND B/W
336 Pgs.
$50

As a comic-book historian and fan, I could not put this book down. The full-page art from Foster, Kahle, Segar, Raymond, McKay, Al Capp, Chester Gould, Milt Caniff, Walt Disney, Jim Gray, Harry O'Neill, and others takes your breath away. The comic pages were truly alive with gag strips, the adventures of ..., and ongoing romances.

After you read this book, and open the pages of your daily paper, you will long for the time when the pages of the Sunday supplements were home to artistic excellence that made you go wow!

★★★★ — **Tim Lasiuta**

www.abramsbooks.com
ISBN: 0-8109-4970-9

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Beware the Creeper
DC, 2003
1-5 3

Beyond the Grave
CHARLTON, 1975
1. 7
2-3 4
4-15 3
16. . . . . 3 12
17. 3

Big All-American Comic Book
DC, 1944
1. 6500

Big Bang Comics
IMAGE, 1996
1-22 3
23. 4
24-26 3
27-35 4

Big Bang Summer Special
IMAGE, 2003
1. 5

Big Guy and Rusty the Boy Robot
DARK HORSE, 1995
1-2 10

Billy the Kid
CHARLTON, 1957
9. 58
10. 35
11. 40
12. 30
13. 40
14. 30
15-16 40
17-19 30
20-22 35
23. 20
24-26 35
27-30 20
31-40 14
41-50 8
51-60 7
61-70 5
71-100 4
101-153 . . . 3

Bio-Booster Armor Guyver
VIZ, 1995
Part 1: 1-5 . 4
Part 1: 6-12 3
Part 2: 1-6 . 3
Part 3: 1-7 . 3
Part 4: 1-6 . 3
Part 5: 1-7 . 3
Part 6: 1-6 . 3

Bionic Woman
CHARLTON, 1977
1. . . . . 9 54
2-5 4

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Birds of Prey
DC, 1999
1. . . . . 4 14
2-7 3
8. . . . . 7 54
➥Nightwing app.
9-55 3
56. . . . . 3 13
57-77 3
Batgirl: 1 3
Catwoman: 1-2 6
Manhunt: 1-4 . 2
Revolution: 1 . 3
Secret Files: 1 . 5
The Ravens: 1 . 2
Wolves: 1 . . . 3

Bishop
MARVEL, 1994
1. 4
CGC 9.9 avg 34
2-4 3

Bishop The Last X-Man
MARVEL, 1999
1-12 3
13-16 2

Bishop: Xse
MARVEL, 1998
1-3 3

Bite Club
DC, 2004
1. 3
2. 4
CGC 9.9 avg 32
3-6 3

Black Cat Comics
HARVEY, 1946
1. 450
2. 275
3-5 220
6-8 175
9. 225
10-20 . . . 135
21-23 . . . 100
24. . . . . 100 266
25. . . . . 100 358
26-27 . . . 100
28. . . . . 100 327
29. 100
30. 150
31. 130
32-33 . . . 125
34. . . . . 125 △ 403
35-46 . . . 125
47. . . . . 125 443
48-50 . . . 125
51. 165
52-62 54
63. 80
64-65 75

Black Goliath
MARVEL, 1976
1. . . . . 15 41
2. 5
2/30¢ 20
3. 4
3/30¢ 20
4. 4
4/30¢ 20
5. 4

Blackhawk
DC, 1944
9. 2600
10. 1100
11. 900
12-15 . . . 800
16-20 . . . 525
21-25 . . . 460
26-30 . . . 400
31-35 . . . 350
36-40 . . . 300
41-49 . . . 225

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

50. 200
51-60 . . . 165
61-70 . . . 145
71. 200
➥Blackhawk origin
72-80 . . . 130
81-86 . . . 125
87-92 . . . 120
93. 135
94-99 . . . 110
100. 140
101-107 . 105
108. 325
➥1st DC issue
109. 130
110-117 . 110
118. 135
119-130 . . 85
131-140 . . 65
141-149 . . 50
150-163 . . 48
164. 60
165-166 . . 48
167-180 . . 22
181-200 . . 16
201. 15
202. . . . . 15 55
203-223 . . 15
224. . . . . 15 64
225-227 . . 15
228. . . . . 30 121
229-243 . . 15
244-260 . . . 4
261-273 . . . 3

Blackhawk
DC, 1988
1-3 4

Blackhawk
DC, 1989
1-6 2
7. 3
8-16 2
Ann 1 3
Special 1. . . 4

Black Lightning
DC, 1977
1. . . . . 7 38
2-11 5

Black Lightning
DC, 1995
1. 3
2-5 2
6. 3
7-13 2

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Black Orchid
DC, 1993
1. 3
1/Platinum. . . 5
2-22 2
Ann 1 4

Black Orchid
DC, 1988
1. 6
CGC 9.9 avg 45
2-3 5

Black Panther
MARVEL, 1977
1. . . . . 9 ▽ 34
2. 6
3. . . . . 5 16
4-5 5
5/35¢ 15
6-7 5
8. . . . . 5 19
9-10 5
11-15 4

Black Panther
MARVEL, 1998
1. . . . . 5 15
1/Variant. . . . 7
2. 4
2/Variant. . . . 4
3-62 3

Black Panther
MARVEL, 1988
1-4 2

Black Widow
MARVEL, 1999
1. 4
2. . . . . 3 10
3. 3

Black Widow
MARVEL, 2001
1-3 3

Black Widow
MARVEL, 2004
1-3 3

Blade (One-Shots)
MARVEL, 1997
1997: 1. . . . 2
1998: 1. . . . 4

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Blade: Vampire Hunter
MARVEL, 1999
1. 4
2-6 3

Blade of the Immortal
DARK HORSE, 1996
1. 4
2-8 3
9-11 4
12-33 3
34. 4
35. 3
36-38 4
39-96 3

Blazing Combat
WARREN, 1965
1. 90
2-3 30
4. . . . . 30 232
Ann 1 45

Blazing Comics
ENWIL, 1944
1. 300
2-4 150
5. . . . . 150 194

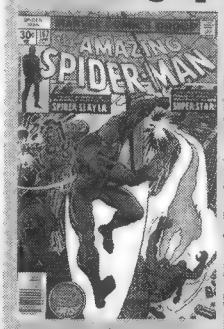
Blitzkrieg
DC, 1976
1. . . . . 16 54
2. . . . . 8 38
3. . . . . 6 18
4-5 6

Bloodhound
DC, 2004
1-6 3

Bloodpool
IMAGE, 1995
1-4 3
Special 1. . . 4

Bloodshot
VALIANT, 1993
0. 4
0/Gold 5
1. . . . . 4 6
2. 3
3-33 2
34-51 3
Yearbook 1 . 4

RETROVIEW
Amazing Spider-Man #167 ★★



"... Stalked by The Spider-Slayer!"

Spider-Man tussles with Jameson's new Spider-Slayer and encounters the mysterious Will-o'-the-Wisp.

After more than 25 issues, it's the return of another idea from the Spider-Man mythos that would have been better forgotten: The Spider-Slayer. At least, Spidey quickly trounces the thing, so it's not an issue-long slugfest. But the other storylines (Aunt May in a protest rally, and Will-o'-the-Wisp, one of the dumbest names ever) aren't much better. This one's enough to make one wish for the return of The Spider-Clone. Almost.

Marvel
Apr 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: John Romita

Best CGC copy: 9.8
Then 30¢ NOW $7

© Marvel

△ #1

BATMAN LEGENDS OF THE DARK KNIGHT™

Shades of the Golden Age

The five-part "Grimm" hearkened back to many of the classic adventures of The Dynamic Duo with a fairy-tale-based series of crimes and an attempt to turn Robin against his mentor. J.M. DeMatteis and Trevor Von Eeden spun a taut tale worthy of the name "Legend."

Image © 2002 DC Comics

"Grimm" by J.M. DeMatteis, Trevor Von Eeden | "Colossus" by Baron, Reinhold | "Blink" by McDuffie, Semeiks | "Loyalties," Part 1

NM Price	150 FEB 02	151 MAR 02	152 APR 02	153 MAY 02	154 JUN 02	155 JUL 02	156 AUG 02	157 SEP 02	158 OCT 02	159 NOV 02
	$2	$2	$2	$2	$2	$2	$2	$2	$3	$3

THE BOTTOM LINE

Amazing Spider-Man #168 ★★

© Marvel

"Murder on the Wind!"

Spider-Man trounces The Spider-Slayer again, and Will-o'-the Wisp is revealed to be an unwilling minion of Jonas Harrow.

In case anyone missed last issue, here's a rerun. The only development to speak of is that ol' Will isn't really a villain. But Wein doesn't tell readers why they should care, so they don't. As is often the case with these kinds of issues in Wein's run, the most enjoyable parts are the subplots; in this case, Peter and Mary Jane get to spend quality time together, and some direction is given to their relationship.

Marvel
May 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Ed Hannigan, John Romita

Best CGC copy: **9.8** **Then 30¢ NOW $7**

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Bloodstream
IMAGE, 2004
1-2 3

Bloodstrike
IMAGE, 1993
1. 3
2-12 2
13-24 3
25. 2

Bloodstrike Assassin
IMAGE, 1995
0-4 3

Blood Syndicate
DC, 1993
1. 2
1/Collector's. . 3
2-9 2
10. 3
11-24 2
25. 3
26-27 2
28. 3
29. 1
30-32 3
33. 1
34. 3
35. 4

Blue Beetle
CHARLTON, 1965
50-53 22
54. . . . . 22 95
1. 45
2. 30
3-5 22

Blue Beetle
DC, 1986
1-24 1

Blue Devil
DC, 1984
1-31 1
Ann 1 2

Bone
CARTOON BOOKS, 1991
1. 80
2. 45
3. 25
4. 16
5. 12
6-8 7
9-13.5/Gold . 4
14-55 3
Special 1 . . . 2

Bone
IMAGE, 1996
1-20 3

Boof
IMAGE, 1994
1-6 2

Boof and the Bruise Crew
IMAGE, 1994
1-6 2

Books of Faerie
DC, 1997
1-3 3

Books of Faerie: Auberon's Tale
DC, 1998
1-3 3

Books of Faerie: Molly's Story
DC, 1999
1-4 3

Books of Magic
DC, 1990
1-4 4

Books of Magic
DC, 1994
1. . . . . 3 7
1/Silver. 4
2-75 3
Ann 1-3. . . . 4

Booster Gold
DC, 1986
1-25 1

Born
MARVEL, 2003
1-4 4

Boy Comics
LEV GLEASON, 1942
3. 1500
4. 1100
5. 575
6. 950
➥Iron Jaw origin
7. 620
8. 515
9. 450
10. 615
11-14 . . . 350
15. 400
16. 225
17. 250
18-20 . . . 200
21-25 . . . 140
26-29 . . . 130
30. 200
➥Crimebuster origin
31-40 58
41-50 42
51-55 30
56. . . . . 30 124
57-62 30
63-80 27
81-100 . . . 24
101-119 . . 22

Boy Commandos
DC, 1942
1. 3900
2. 1100
3. 800
4-6 400
7-10 275
11-15 . . . 190
16. . . . . 190 522
17-22 . . . 190
23. 220
24-28 . . . 150
29. . . . . 150 625
30. 150
31-35 . . . 135
36. 195

Boy Commandos
DC, 1973
1. 4
2. 3

BPRD: A Plague of Frogs
DARK HORSE, 2004
1-4 3

BPRD: Dark Waters
DARK HORSE, 2003
1. 3

BPRD: Hollow Earth
DARK HORSE, 2002
1-3 3

BPRD: Night Train
DARK HORSE, 2003
1. 3

BPRD: Soul of Venice
DARK HORSE, 2003
1. 3

BPRD: The Dead
DARK HORSE
1-2 3

BPRD: Something Under My Bed
DARK HORSE, 2003
1. 3

Brave and the Bold
DC, 1955
1. 2600
2. 1100
3. 675
4-5 625
6-10 425
11-22 . . . 340
23. 390
24. 340
25. 425
26-27 . . . 330
28. 2500
➥1st JLA
29. 1320
30. 1100
31. 350
32-33 . . . 200
34. 1300
➥1st SA Hawkman
35-36 . . . 350
37. 250
38-39 . . . 225
40-41 . . . 140
42. 300
43. 350
➥Hawkman origin
44. 260
45-49 60
50. 175
51. 225
52. 125
53. 75
54. . . . . 350 801
➥1st Teen Titans
55-56 45
57. . . . . 145 ▽ 529
➥1st Metamorpho
58. 65
59. 80
60. 100
➥1st Wonder Girl
61. 125
➥Starman origin
62. . . . . 100 261
63. 40
64. . . . . 60 185
65-66 22
67. . . . . 40 246
➥Batman starts
68. . . . . 65 161
➥Batman Hulk parody
69-71 40
72. . . . . 40 178
73-74 35
75. . . . . 35 307
76-78 35
79. 45
80-82 50
83. 60
84. . . . . 50 140
85. . . . . 50 272
86. . . . . 50 192

Auction News

X-Men #1 in 5.0 nets $1,380 in Amazing auction

Heritage's online Amazing Comics Auction #14121, which ended Dec. 5, was headlined by a 5.0 (VG/F) copy of X-Men #1, which realized $1,380. The auction featured 840 lots and 409 bidders. A total of 819 lots were sold for a total of of $71,751. Twelve lots were sold after the auction.

Other highlights included:

- Alex Raymond Rip Kirby comic strip art from Jan. 27, 1954, which went for $1,265.
- *Amazing Spider-Man* #22 in 9.2, which sold for $862.50.
- Avengers #1 in 5.5, which realized $632.50.
- Rudy Palais art for *Tomb of Terror* #6, "The Volcano of Doom," which sold for $632.50.

Pini collection in February Heritage auction

Some of the 25-year collection by Richard and Wendy Pini will be available in a Heritage Signature Series auction Feb. 11-12. The auction will be open for bids Jan. 21.

The offering will include not only *Elfquest* pieces, but original pieces by other artists collected over the years. Highlights include color covers from the *Hidden Years* comics, some of the black and white line covers from the Marvel reprints, and SF, fantasy, and comic art. For a preview, visit ***www.heritage-comics.com***.

UPCOMING AUCTIONS

Jan. 25-27: Hakes Auction #182. More than $1 million in memorabilia, including more than 100 CGC-certified comics, vintage Disney memorabilia, and comic book and comic strip art.. Online preview began Jan. 5; catalog available by calling (888) 355-9800 ext. 249 or 410. **www.hakes.com**

Feb. 9-10: Heritage Comics Auction. Highlights include Jack Kirby/Joe Sinnott art from *Fantastic Four* #5 featuring origin of Dr. Doom (see p. 143). **www.heritagecomics.com**

Feb. 11-12: Heritage Signature Auction. Highlights include the Richard and Wendy Pini collection of original art and the first part of the Northern Lights collection of high-grade Golden and Silver Age comic books. **www.heritagecomics.com**

AUCTION ACTION

Are you hosting a major sale or auction? Send us the details and we'll preview it in this section! Please e-mail your information at least two months in advance of the sale to:

Megaguide@krause.com
Subj: Auction news

Beware - Brave

"Loyalties," Pts. 2 and 3 — "Auterism" — "Don't Blink" by Dwayne McDuffie and Val Semeiks — "Urban Legend" — "Irresistible" by Peyer, Harris — "Testament" by Wagner, Brunner

160	161	162	163	164	165	166	167	168	169	170	171	172	173	174
DEC 02	JAN 03	FEB 03	MAR 03	APR 03	MAY 03	JUN 03	JUL 03	AUG 03	SEP 03	OCT 03	NOV 03	DEC 03	JAN 04	FEB 04
NM Price $3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

Crazy Love Story Vol. 1

You don't really expect to find existential angst in manga romances but maybe it's not so surprising just how often the lead character suffers from an interior emptiness that no puppy dog romance can ever fill.

TOKYOPOP
WRITER:
LEE VIN
ARTIST:
LEE VIN
B/W • 185 Pgs.
$9.99

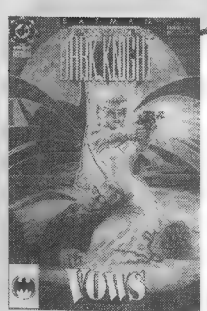
In this instance, it's Sin Hae Jung, a bitter but pretty young thing who really enjoys taking out her complicated family issues on whoever's handy. She's the fulcrum in this twisted triangle between the desperate-to-be-her-dog Jin Sung Moo (who deludes himself that he can "cure" her contrariness with his unconditional love) and the sincerely creepy Jimmy.

Jimmy's shooting for a dangerous Marilyn Manson vibe but misses the mark and ends up looking and acting like the second lieutenant of a *Power Rangers* villain. And over to one side is Bo Na, Sung's supposed "best friend" who loves mixing the three for the maximum amount of drama trauma.

The art is a sketchy, slightly smudgy variant of the standard Korean style which has the usual over-fascination with tousled hair, bee-stung lips, and empty stares.

★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59182-772-8



△ Ann. #2

BATMAN LEGENDS OF THE DARK KNIGHT™

Wedding bells for Gordon

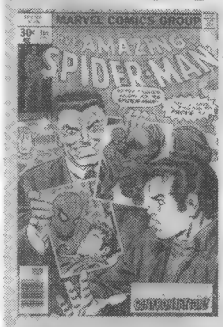
Matrimonial bliss was in the offing for Commissioner Gordon in *Batman: Legends of the Dark Knight Annual #2*, when Gotham P.D.'s head honcho wed a fellow investigator. Unfortunately, both bride and groom would attract bullets over the next few years.

Image © 1992 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Brave and the Bold CONTINUED		
87-89	20	
90	20	70
91-92	18	
93	30	
94	18	
95-99	15	
100	30	
101	12	64
102	15	63
103-107	12	
108	12	47
109-110	12	
111	18	50
112	18	88
113	18	62
114	18	
115	18	91
116-118	18	
119	6	28
120-125	6	
126	6	27
127	6	
128	6	22
129-130	11	
131	6	
132-135	4	
136	4 ▽	14
137-140	4	
141	10	
142-179	4	
180-190	3	
191	8	
192-196	3	
197	4	
198-199	3	
200	7	20
Ann 1	6	
Brave and the Bold DC, 1991		
1	3	
2-6	2	
Brenda Starr SUPERIOR, 1947		
13	550	
14	500	
3-4	425	
5-12	350	
Brit IMAGE, 2003		
1	5	
Brother Power Geek DC, 1968		
1	30	
2	20	
Brute ATLAS-SEABOARD, 1975		
1	7	27
2-3	5	
Buffy the Vampire Slayer DARK HORSE, 1998		
0.5	4	
0.5/Gold	8	
0.5/Platinum	10	
1	5	18
1/Gold	10	
2	4	
2/Variant	5	
3-63	3	
Annual 1999	6	
Buffy the Vampire Slayer: Angel DARK HORSE, 1999		
1-3/Reg	3	
1-3/Variant	3	
Bugs Bunny DELL, 1952		
28-40	35	
41-60	25	
61-80	20	
81-85	15	
Bugs Bunny GOLD KEY, 1962		
86-101	7	
102-144	6	
145	6	
146-148	6	
149	6	
150	6	
151-153	5	
154	5	24
155-200	5	
201-212	3	
213-245	2	
Bulletproof Monk IMAGE, 1998		
1-3	3	
Bulletproof Monk: Tales IMAGE, 2003		
1	3	
Bullseye Greatest Hits MARVEL		
1-4	3	
Bullwinkle and Rocky GOLD KEY, 1962		
1	90	
2	68	
3	45	
4-5	40	
6-11	28	
12	14	
13	20	
14	16	
15-20	10	
21-25	8	
Burglar Bill IMAGE		
1	3	
C-23 IMAGE, 1998		
1-8	3	
8/Variant	3	
Cable MARVEL, 1993		
-1	2	
1	4	
2-10	3	
11-16	2	
16/Variant	4	
17-24	2	
25	4	
26-49	2	
50	3	
51-74	2	
75	2	21
76-99	2	
100	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
101-107	2	
Ann 1998-99	3	
Cable/ Deadpool MARVEL, 2004		
1-10	3	
Cage MARVEL, 1992		
1-20	1	
Cage MARVEL, 2002		
1-5	3	
Caliber Presents CALIBER, 1989		
1	25	54
2-7	3	
8	2	
9-24	3	
Call of Duty: The Brotherhood MARVEL, 2002		
1	2	8
2-6	2	
Camelot 3000 DC, 1982		
1	3	
2-12	2	
Captain Action DC, 1968		
1	40	159
2-3	30	
4	30	124
5	25	76
Captain America MARVEL, 1968		
100	210 △	646
101	55	170
102	35 ▽	148
103	35	153
104	35	131
105	35	150
106	35	118
107	35	129
108	35	126
109	35 ▽	167
110	57	268
➥Steranko begins		
111	50 △	241
112	35 ▽	183
113	48	215
➥Avengers app		
114	26	112
115	26	105
116	26	
117	45 △	338
➥1st Falcon		
118	16	
119	16	92
120-121	16	
122	16 ▽	60
123	16	64
124	16	94
125-126	16	
127	16	62
128	15	57
129	15	31
130	15	55
131	15 △	66
132	15	71
133	15 △	45
134	15	61
135	15	54
136	15	74
137	20	122
138	20	116
139-141	15	
142	15	95
143	15	91
144	15	85
145-146	15	
147	15	57
148	15	78
149	15	
150	15	102
151	15	
152	15	73
153-154	15	
155	15	104
156	15	86
157	10	40
158	10	49
159	10	
160	10	35
161-162	10	
163	10	56
164-166	10	
167	10	33
168	12	60
169-171	10	
172	10	38
173	10	69
174	10 △	44
175	10	
176	7	
177	7	30
178-179	7	
180	7	38
181	7	
182	7	31
183	7	
184	5	20
185-187	5	
188	5	32
189	5	32
190-191	5	
192	5	23
193	5	27
194	5	19
195-196	5	
196/30¢	20	
197	5	
197/30¢	20	
198	5	33
198/30¢	20	
199	5	18
199/30¢	20	
200	6 ▽	24
200/30¢	20	
201-202	4	
203	4	24
204	4	15
205-207	4	
208	4	20
209	4	16
210	4	
211	4 ▽	18
211/35¢	15	
212-213	4	
214	4	19
215-217	4	
218	4	21
219-233	4	
234	4	28
235-240	4	
241	4 ▽	37
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283	2	
284	3	
285	2	
CGC 9.9 avg		103

RETROVIEW
Amazing Spider-Man #169 ★★



Marvel
Jun 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Al Milgrom, Frank Giacoia

"Confrontation"

Jameson confronts Peter about newly surfaced photos showing Spider-Man disposing of his clone's body.

Jameson's one-dimensional crusade against Spider-Man practically becomes a parody of itself as of this issue. Wein's Jameson almost seems like a take-off of the Mort Weisinger-era Lois Lane; his stubborn crusade to discredit Spider-Man seems to carry no more seriousness than Lois' to prove who Clark Kent really is. It's a stubbornness that, in Jameson's case, just inexplicably disappears when he thinks he's proven wrong. The whole thing seems pointless.

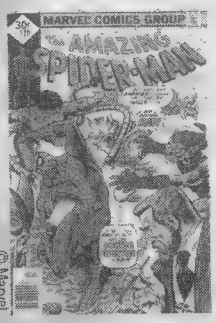
© Marvel

Best CGC 9.8 Then 30¢ NOW $10

"Testament," Pts. 4 and 5 | "Lost Cargo" by Devin Grayson and Dzialowski | "Full Circle" | "The Secret City" | "War Games," Act 1, Pt. 2

	175	176	177	178	179	180	181	182
	MAR 04	APR 04	MAY 04	JUN 04	JUL 04	AUG 04	SEP 04	OCT 04
NM Price	$3	$3	$3	$3	$3	$3	$3	$3

Amazing Spider-Man #170 ★★★



"Madness Is All in the Mind!"

Doctor Faustus hypnotizes Spider-Man and nearly tricks him into spiking the nation's flu vaccine supply with his hypnotic serum.

A new villain (for Spidey, anyway) and a more plausible story pull this series out of the doldrums of the preceding few issues. Spider-Man under the thrall of Faustus is a neat idea, but, unfortunately, Spidey only comes to his senses through happenstance, not through any heroic realization on his part. He saves the day, nonetheless, but his heroism doesn't shine quite as brightly

Marvel
Jul 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Frank Giacoia, Mike Esposito
Cover: Andru, Giacoia

Near Mint copy: 9.8 **Then 30¢ NOW $7**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
286-288	3	
289-297	2	
298	3	
CGC 9.9 avg		44
299-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/Collector's	3	
421-424	2	
425	3	
425/Variant	4	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Ann 1	30	148
Ann 2	10	
Ann 3	7	29
Ann 4	7	38
Ann 5-7	3	
Ann 8 ▲	12	31
➥Wolverine app.		
Ann 9-13	3	
Ashcan 1	1	
Special 1-2	4	

Captain America
MARVEL, 1995

1	3	13
1/Flag	4	
1/Con	5	
2-13	2	
Ashcan 1	1	
Ashcan 1/Var	1	

Captain America
MARVEL, 1998

1	4	
1/Sunburst	5	
2	3	
2/Variant	4	
3-12	2	
12/Ltd.	6	
13-24	2	
25	3	
26-49	2	
50	6	
Ann 1998-00	4	
Ann 2001	3	

Captain America
MARVEL, 2002

1	4	14
CGC 9.9 avg		70
2-5	3	
6	3	10
7-32	3	

Captain America
MARVEL, 2004

1	6	

Captain America & The Falcon
MARVEL, 2004

1-5	3	
6	4	
➥Avengers Disasmbl		
7-10	3	

Captain America Comics
MARVEL, 1941

1	68500	
2	12700	
3	9500	
4	5800	
5	5200	
6	4650	
7	5250	
8-10	3600	
11-12	3100	
13	3275	
14-15	3100	
16	3600	
17	2585	
18-20	2075	
21-22	1850	
22/Big	12000	
➥Giant size issue		
23-25	1850	
26-30	1650	
31-35	1385	
36	1650	
37	1550	
38-40	1285	
41-58	1175	
59	2650	
➥Cap origin		
60	1175	
61	1850	
62-65	1075	
66	1400	
67-70	1175	
71-73	1025	
74	4350	
➥Cap Weird Tales		
75	2750	
76-78	875	

Captain America: Sentinel of Liberty
MARVEL, 1988

1	2	
1/Variant	3	
2-5	2	
6	3	
7-11	2	
12	3	

Captain Atom
CHARLTON, 1965

78	40	
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	98

Captain Atom
DC, 1987

1-49	1	
50	2	
51-1	1	
Ann 2	2	

Captain Gallant
CHARLTON, 1955

1	11	36
1/Giveaway	8	
2-3	8	
4	5	

Captain Marvel
MARVEL, 1968

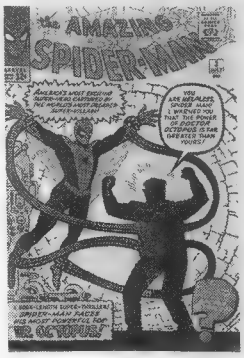
1 △	60	230
2	24	74
3	20	75
4 ▲	20	96
5	15	62
6	15	118
7	15	65
8	15	64

CGC Auction Highlights

Arms and the man

To the surprise of no one, Spider-Man continued to dominate the graded-copy auction scene leading into Christmas.

The third-highest-graded edition to date of ***Aamzing Spider-Man*** #3, featuring the first appearance of Dr. Octopus, sold for $15,106 in November. A 9.2 copy of *Amazing Spider-Man* #1 fetched more than $30,000, while an 8.5 copy of *Amazing Spider-Man* went for more than $25,000.



More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Action Comics #2	5.0	**$10,300**
Action Comics #14	3.5	**$959**
Action Comics #24	3.5	**$445**
Action Comics #30	9.0	**$4,050**
Action Comics #47	7.5	**$600**
Action Comics #47	5.5	**$611**
Action Comics #75	9.2	**$2,400**
Action Comics #87	9.4	**$2,034**
Adventure Comics #97	7.5	**$475**
Adventure Comics #247	4.5	**$662**
Adventure Comics #416	9.8	**$718**
Adventures of Superman (Py-Co-Pay promo)	9.2	**$416**
All Select Comics #11	5.0	**$500**
All-American Comics #24	8.0	**$1,750**
All-Star Comics #5	9.4	**$2,025**
All-Star Comics #13	4.5	**$495**
All-Star Comics #33	7.5	**$1,850**
All-Star Comics #36	6.0	**$786**
Amazing Adventures Vol. 2 #1	7.5	**$493**
Amazing Adventures Vol. 3 #11	9.4	**$691**
Amazing Adventures Vol. 3 #11	9.4	**$650**
Amazing Fantasy #15	8.5	**$25,201**
Amazing Fantasy #15	7.5	**$11,183**
Amazing Fantasy #15	5.5	**$4,900**
Amazing Fantasy #15	5.0	**$3,851**
Amazing Fantasy #15	3.5	**$2,000**
Amazing Spider-Man #1	9.2	**$30,100**
Amazing Spider-Man #1	8.0	**$9,195**
Amazing Spider-Man #1	7.5	**$4,602**
Amazing Spider-Man #1	7.0	**$5,600**
Amazing Spider-Man #1	6.0	**$3,753**
Amazing Spider-Man #1	4.0	**$1,500**
Amazing Spider-Man #2	5.5	**$961**
Amazing Spider-Man #2	5.5	**$540**
Amazing Spider-Man #2	5.0	**$810**
Amazing Spider-Man #2	3.5	**$491**
Amazing Spider-Man #3	9.4	**$15,106**
Amazing Spider-Man #3	4.5	**$456**
Amazing Spider-Man #4	7.0	**$960**
Amazing Spider-Man #4	4.5	**$471**
Amazing Spider-Man #6	7.0	**$750**
Amazing Spider-Man #6	7.0	**$683**
Amazing Spider-Man #6	7.0	**$640**
Amazing Spider-Man #7	9.0	**$737**
Amazing Spider-Man #8	8.0	**$638**
Amazing Spider-Man #8	7.5	**$472**
Amazing Spider-Man #9	7.0	**$493**
Amazing Spider-Man #10	8.5	**$880**
Amazing Spider-Man #10	8.5	**$745**
Amazing Spider-Man #11	9.0	**$1,799**
Amazing Spider-Man #14	9.0	**$2,110**
Amazing Spider-Man #14	8.5	**$1,325**
Amazing Spider-Man #14	8.5	**$1,282**
Amazing Spider-Man #14	8.0	**$921**
Amazing Spider-Man #16	9.0	**$760**
Amazing Spider-Man #18	8.5	**$403**
Amazing Spider-Man #22	9.0	**$480**
Amazing Spider-Man #25	9.0	**$400**
Amazing Spider-Man #27	9.4	**$1,826**
Amazing Spider-Man #33	9.4	**$444**
Amazing Spider-Man #40	9.0	**$525**
Amazing Spider-Man #42	9.4	**$616**
Amazing Spider-Man #42	9.4	**$550**
Amazing Spider-Man #45	9.4	**$511**
Amazing Spider-Man #48	9.4	**$495**
Amazing Spider-Man #49	9.4	**$511**
Amazing Spider-Man #49	9.4	**$425**
Amazing Spider-Man #62	9.6	**$550**
Amazing Spider-Man #77	9.6	**$730**
Amazing Spider-Man #90	9.6	**$810**
Amazing Spider-Man #98	9.6	**$766**
Amazing Spider-Man #100	9.4	**$500**
Amazing Spider-Man #101	9.6	**$1,325**
Amazing Spider-Man #121	9.6	**$1,153**
Amazing Spider-Man #121	9.2	**$416**
Amazing Spider-Man #122	9.6	**$1,590**
Amazing Spider-Man #122	9.6	**$1,175**
Amazing Spider-Man #124	9.6	**$725**
Amazing Spider-Man #124	9.6	**$654**
Amazing Spider-Man #129	9.4	**$788**
Amazing Spider-Man #129	9.2	**$487**
Amazing Spider-Man #129	9.2	**$430**
Amazing Spider-Man #129	9.0	**$625**
Amazing Spider-Man #129	9.0	**$429**
Amazing Spider-Man #129	9.0	**$410**
Amazing Spider-Man #136	9.6	**$861**
Amazing Spider-Man #238	9.8	**$460**
Amazing Spider-Man #300	9.8	**$700**
Amazing Spider-Man #300	9.8	**$675**
Amazing Spider-Man Annual #2	9.4	**$3,600**
Amazing Spider-Man Annual #6	9.6	**$621**
Aquaman #1	9.2	**$1,575**

Brave - Captain

	"War Games," Act 2, Pt. 2	"War Games," Act 3, Pt. 2	"Riddle Me This"	"Duel"	"Vows"	"Bloodlines: Earthplague"	"Elseworlds: Citizen Wayne"	"Year One: Wings"	"Legends of the Dead Earth"	"Pulp Heroes"	80-page Halloween story
	183 NOV 04	184 DEC 04	185 JAN 05	Annual 1 DEC 91	Annual 2 CA. 92	Annual 3 CA. 93	Annual 4 CA. 94	Annual 5 CA. 95	Annual 6 CA. 96	Annual 7 CA. 97	Special 1 CA. 93
NM Price	$3	$3	$3	$5	$4	$4	$4	$4	$3	$4	$7

Daredevil 2099 #1

Disgusted by the infamous legacy left by his big, bad, bald grandfather (The Kingpin, of course), Sam "Daredevil" Fisk wages war on crime in a police-state society in which Sentinels act as officially sanctioned law enforcement. However, unlike the "real" Daredevil of the past, Fisk is thoroughly average in terms of senses and athleticism, relying on wealth and a tricked-up battle suit to perform his heroic tasks.

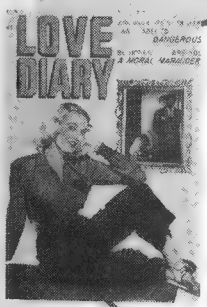
MARVEL
WRITER:
ROBERT KIRKMAN
ARTISTS:
KARL MOLINE, MIKE PERKINS
COLOR • 32 PGS.
$2.99

Daredevil 2099 is easy enough to digest (competent art and scripting tell a coherent, mildly interesting story), but Fisk isn't exactly the type of character of which modern myths are made. He's given few likable traits, and his motivation (redeeming the sins of his elders), while understandable, fails to fully engage the reader to the point of wanting to know more.

Though it makes reference to the standard Marvel universe, *DD 2099* stays curiously clear of the various characters (Spider-Man, Punisher, *etc.*) found in the 2099 titles of the early 1990s. Also curious is the ending, which will excite some and alienate others.

★★ — **Brett Weiss**

www.marvel.com



△ #4

LOVE DIARY™

Hey, that's Our title!

Our Publishing and Quality Comics decided to launch a romance title with the same name in 1949. Evidently, Our's first issue of *Love Diary* came out first, leading Quality to change its series' title to *Diary Loves* after just one issue. The Our title ran 48 issues.

image © 1950 Our Publishing

THE BOTTOM LINE

	Only Quality issue	"Shall I Pet?" article	Krigstein art	Krigstein art	"I Hated Men"		Photo cover	"Left Out Feeling"	
	1	1	2	3	4	5	6	7	8
Quality issue	SEP 49	JUL 49	OCT 49	DEC 49	JAN 50	MAR 50	JUL 50	AUG 50	SEP 50
	$165	$90	$60	$50	$30	$30	$25	$25	$25
Our title									

Captain Marvel CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
9	15	102
10	13	54
11	13	
12	13	80
13	13	55
14-15	13	
16	13	130
17-24	13	
25	25	93
➥Thanos War starts		
26	25	99
27	25	61
28	25	131
29	12	72
30	12	50
31	12	72
32	12	40
33	12	68
34	6	
35-37	3	
38	3	25
39-43	3	
44	3	28
44/30¢	20	
45	3	
45/30¢	20	
46-47	3	
48	3	38
49-50	3	
51	3	16
52-56	3	
57	3	25
58-62	3	

Captain Marvel
MARVEL, 1989

1	2	

Captain Marvel
MARVEL, 1994

1	2	

Captain Marvel
MARVEL, 1995

1	3	
2-6	2	

Captain Marvel
MARVEL, 2000

0-1	3	
1/Variant	4	
2-35	3	

Captain Marvel
MARVEL, 2002

1-4	2	
5-25	3	

Captain Marvel Adventures
FAWCETT, 1941

1	24000	
2	2800	
3	1800	
4	1200	
5	1050	
6-7	750	
8-10	675	
11-15	590	
16-17	550	
18	1800	
➥1st Mary Marvel		
19-20	500	
21-22	400	
23	610	
➥1st Mr. Mind		
24-40	225	
41	190	
42	163	
43-47	125	
48	125	1878
49-50	125	
51	125	347
52-109	125	
110-120	80	
121	115	
➥Cap Marvel origin		
122-150	80	

Captain Marvel Jr.
FAWCETT, 1942

1	3500	
2	1320	
3	865	
4	915	
5	735	
6-8	545	
9-10	500	
11-15	390	
16-20	340	
21-25	275	
26-30	235	
31-40	205	
41-50	180	
51-70	155	
71-80	135	
81-119	120	

Captain Midnight
FAWCETT, 1942

1	2400	
2	1050	
3-5	750	
6	585	1675
7-10	585	
11-15	400	
16-20	375	
21-30	285	
31-40	225	
41-50	200	
51-60	175	
61-67	160	

Capt. Savage and His Leatherneck Raiders
MARVEL, 1968

1	20	
2	15	
3-11	9	
12	9	27
13	9	
14	9	36
15-19	9	

Capt. Storm
DC, 1964

1	28	
2-5	18	
6	14	
7-15	12	
16-18	9	

Casefiles: Sam & Twitch
IMAGE, 2003

1-10	3	

Casper's Ghostland
HARVEY, 1958

1	125	
2	55	244
3-5	28	

Castle Waiting
OLIO, 1997

1	5	
2-8	3	
Ashcan	10	

Cat
MARVEL, 1972

1	22 ▽	123
2	15	
3	12	
4	10	

Cat, T.H.E.
DELL, 1967

1	18	
2-4	12	

Catwoman
DC, 1989

1-2	3	
3-4	2	

Catwoman
DC, 1993

0	2	
1	3	9
CGC 9.9 avg		69
2	3	
3	3	8
4-10	3	
11-50	2	
50/Logo vars.	3	
51-72	2	
73	2	6
74-94	2	
1000000	3	
Ann 1-4	4	

Catwoman
DC, 2002

1-2	3	
3	3	8
4-38	3	

Catwoman Plus
DC, 1997

1	3	

Catwoman Secret Files and Origins
DC, 2002

1	5	

Catwoman: When in Rome
DC, 2004

1-2	4	

Cerebus the Aardvark
AARDVARK-VANAHEIM, 1977

0	4	
0/Gold	6	
1	850	152
1/Counterfeit	60	
2	225	
3	175	312
4	150	
5	70	
6	60	
7	35 ▽	58
8	35	46
9	35	52
10	35	70
11	14	50
12	14	37
13-14	14	
15	14	36
16	18	
17-19	15	
20	15	27
21	12	37
22	12	
23-26	6	
27	6	19
28-29	6	
30	6	16
31	6	12
32-40	5	
41-50	4	
51	6	
52-57	4	
58-60	3	
61-62	4	
63-100	3	
101-300	2	

Challengers of the Unknown
DC, 1958

1	1450	
2	375	
3-8	220	
9-10	140	
11-15	90	
16-23	52	
24-31	25	
32-41	20	
42	20	81
43-49	20	
50-56	15	
57-68	11	
69	11	45
70-73	7	
74	14	
➥Adams art; Deadman		
75-80	7	
81	6	
82-87	5	

Challengers of the Unknown
DC, 1997

1-17	2	
18	3	

Challengers of the Unknown
DC, 1991

1-8	2	

Chamber of Chills
HARVEY, 1951

1	350	
2-4	275	
5-9	250	
10-12	225	
13	225	352
14-19	225	
20-25	200	
26	175	

Chamber of Chills
MARVEL, 1972

1	22	101
2-10	15	
11-14	12	
15	12	71
16-22	12	
22/30¢	20	
23	12	
23/30¢	20	
24-25	12	

RETROVIEW
Amazing Spider-Man #171 ★★★½

"Photon Is Another Name For ... ?"

Spider-Man and Richard Ryder (aka Nova) solve the mystery behind the murder of Ryder's uncle.

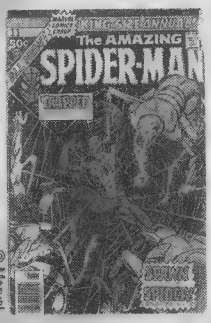
This story is the conclusion of a two-part story that began in *Nova* #12, but readers are fairly warned. The murder-mystery motif is a departure for the title but a well done and refreshing one. The story was likely created as a ploy to get readers to try the struggling *Nova* title, but *Nova* writer Marv Wolfman and Wein's collaboration make for a successful effort; readers will find themselves enjoying playing the part of the sleuth.

Marvel
Aug 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Mike Esposito
Cover: Ross Andru, Frank Giacoia

© Marvel

Best CGC copy: 9.8 **Then 30c NOW $7**

Amazing Spider-Man Annual #11 ★½



© Marvel

Marvel • 1977
Writer: Bill Mantlo, Scott Edelman
Pencils: Don Perlin, John Romita Jr.
Inks: Jim Mooney, Al Milgrom
Cover: Gil Kane, Joe Sinnott

"Spawn of The Spider" • 28 pp.

Spider-Man battles a squad of exo-skeleton-powered spider-villains.

There have been enough stories in the comics about Spider-Man starring in a movie, both before and since the actual films. Most of them, from Stan Lee's early story that also introduced The Green Goblin to Bendis' recent *Ultimate Spider-Man* arc, have been decent. This is not one of them.

"Chaos at The Coffee Bean!" • 6 pp.

Peter and Mary Jane are caught up in a staged robbery at the coffee house.

Notable only for the pencilling debut of John Romita Jr.

Best CGC copy: 9.8 **Then 50¢ NOW $10**

CGC Auction Highlights

Death warmed over

Only the third 9.8 copy of ***Astonishing Tales*** #25, featuring the first appearance of Deathlok (and the first art by George Pérez, for that matter), turned up in a November online auction and sold for $504. According to *CBG*'s ***Standard Catalog of Comic Books***, The two previous auctions for 9.8-graded copies of this issue sold for $429 and $422.

That means that the Marvel Value Stamp in this issue (#25, Son of Satan) remains intact. Whew!

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Astonishing Tales #25	9.8	$504
Avengers #1	8.5	$3,850
Avengers #1	7.5	$1,950
Avengers #1	7.0	$1,405
Avengers #1	5.5	$540
Avengers #1	4.5	$500
Avengers #1	3.0	$425
Avengers #2	9.2	$1,400
Avengers #4	9.0	$2,225
Avengers #4	8.0	$821
Avengers #4	7.5	$799
Avengers #4	7.5	$700
Avengers #4	6.0	$403
Avengers #7	9.2	$649
Avengers #11	9.4	$730
Avengers #57	9.4	$537
Avengers Annual #10	9.8	$510
Batman #3	3.5	$1,247
Batman #6	6.5	$1,175
Batman #7	5.5	$900
Batman #8	5.5	$762
Batman #10	8.5	$2,382
Batman #10	7.0	$637
Batman #17	7.0	$749
Batman #23	4.0	$400
Batman #189	9.6	$4,070
Batman #189	9.4	$860
Batman #227	9.4	$455
Batman #232	9.6	$1,025
Batman #232	9.6	$960
Batman #232	9.6	$910
Batman #232	9.6	$874
Batman #234	9.4	$445
Batman #261	9.8	$405
Batman #608 (RRP)	9.6	$830
Batman #608 (RRP)	9.4	$610
Batman #608 (RRP)	9.4	$560
Batman #608 (RRP)	9.4	$405
Batman #608 (RRP)	8.5	$455
Black Cat Mystery Comics #34	9.4	$520
Boy Commandos #2	9.2	$3,000
Boy Commandos #5	9.2	$960
Brave and The Bold #28	4.0	$560
Brave and The Bold #57	9.4	$500
Brave And The Bold #93	9.6	$779

ISSUE	CGC GRADE	PRICE
Captain America #100	9.4	$660
Captain America #100	9.4	$610
Captain America #113	9.8	$995
Captain America Comics #29	8.0	$1,651
Captain America Comics #43	9.2	$2,795
Captain Marvel Adventures #22	8.5	$665
Captain Marvel Adventures #35	9.0	$598
Captain Marvel Jr. #1	6.5	$1,076
Cheerios Premiums (Y1) #1	9.6	$1,800
Conan The Barbarian #6	9.8	$836
Conan The Barbarian #15	9.8	$450
Conan The Barbarian #16	9.8	$555
Daredevil #1	9.4	$10,902
Daredevil #1	9.2	$7,000
Daredevil #1	8.0	$1,800
Daredevil #1	7.5	$1,400
Daredevil #1	6.5	$799
Daredevil #1	6.0	$615
Daredevil #1	5.0	$516
Daredevil #1	5.0	$499
Daredevil #1	5.0	$455
Daredevil #1	5.0	$415
Daredevil #2	9.0	$597
Daredevil #6	9.2	$481
Daredevil #26	9.4	$410
Daredevil #131	9.6	$537
Daredevil #158	9.6	$405
Daredevil #163	9.8	$460
Daredevil #168	9.6	$600
Daredevil #168	9.6	$560
Daredevil #168	9.6	$505
Defenders #1	9.6	$422
Defenders #1	9.4	$416
Defenders #9	9.8	$400
Defenders #10	9.8	$1,385
Detective Comics #6	7.0	$6,250
Detective Comics #38	4.0	$4,256
Detective Comics #41	7.0	$1,095
Detective Comics #51	9.0	$3,200
Detective Comics #59	5.0	$420
Detective Comics #65	6.0	$660
Detective Comics #66	3.5	$510
Detective Comics #395	9.4	$545

Captain - Comic $

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Chamber of Darkness MARVEL, 1968		
1	30	203
2	8	130
3	8	
4	17	197
➥BWS Conan tryout		
5	8	113
6	8	
7	20	109
8	8	
Special 1	20	69
Champions MARVEL, 1975		
1	12	50
2	6	
3	6	24
4-5	5	
5/30¢	20	
6	4	
6/30¢	20	
7	4	20
7/30¢	20	
8-9	4	
10	4	16
11-14	4	
14/35¢	15	
15	4	
15/35¢	15	
16-17	4	
Chaos Effect: Alpha VALIANT, 1994		
1	2	
1/Red foil	60	174
1/Gold	2	
Chaos Effect: Omega VALIANT, 1994		
1	2	
1/Gold	3	41
2	2	
2/Gold	3	
Charlton Bullseye CHARLTON, 1981		
1	6	26
2-10	2	
Chase DC, 1998		
1-9	3	
1000000	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Checkmate DC, 1988		
1-12	1	
13-33	2	
Cheyenne DELL, 1957		
5	35	
6-7	25	
4	35	
8-10	25	
11	20	
12	20	70
13-25	20	
Chilling Adventures in Sorcery ARCHIE, 1972		
1	20	
2	15	
3	10	56
4	10	
5	10	39
Cholly & Flytrap IMAGE, 2004		
1	5	
Chronos DC, 1998		
1-11	3	
1000000	4	
Classic Star Wars DARK HORSE, 1992		
1-3	4	
4-19	3	
20	4	
Classic X-Men MARVEL, 1986		
1	6	
2	4	
3-29	3	
30-45	2	
Clerks: The Comic Book ONI, 1998		
1	5	
2	3	
Holiday 1	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Cloak & Dagger MARVEL, 1983		
1-2	3	
3-4	2	
5-10	1	
11	2	
Clue Comics HILLMAN, 1943		
1	530	
2-3	360	
4	225	
5	225	423
6	225	
7-9	260	
10-12	155	
Codename: Knockout DC, 2001		
0-23	3	
Coffin ONI, 2000		
1	3 △	20
Combat DELL, 1962		
1	10	
2	20	
3	18	
4	25	
➥JFK story		
5	16	
6-9	12	
10-20	9	
21-27	8	
28-40	6	
Combat Kelly MARVEL, 1951		
1	175	
2	85	
3-11	70	
12-28	65	
29-38	45	
39-44	30	
Comet DC, 1991		
1-18	1	
Ann 1	2	
Comic Cavalcade DC, 1942		
1	7000	
2	2400	
3	1650	

"Mama's Girl" "John's Newer Love" "Forbidden to Love" Ray Mann story

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
	OCT 50	NOV 50	DEC 50	JAN 51	FEB 51	MAR 51	APR 51	MAY 51	JUN 51	JUL 51	AUG 51	SEP 51	OCT 51	NOV 51	DEC 52
NM Price	$25	$25	$22	$22	$22	$22	$22	$22	$22	$22	$22	$22	$16	$16	$16

Dead End 56

Everyone knows that when the fifty-something Chevy breaks down in the desert, it's sabotage and that the occupants are eventually going to be the intended targets of the secretly sinister stranger who offers to lend a hand. It's the pulp/horror genre's own version of "the butler did it."

MANIFESTO
WRITER:
ANDY BELANGER
ARTIST:
ANDY BELANGER
B/W • 52 Pgs.
$10

Elements like this have been turned into clichés because most writers fail to take a fresh approach, but not so with Belanger's comic. His main characters, Elvis and Marilyn prototypes at first glance, are made real by clever and witty dialogue.

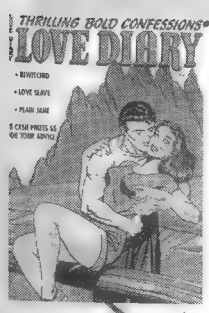
And the story's narrative, from the Chevy's point of view, believe it or not, freshens a story that could have easily and quickly become stale.

The result is a story that's so unbelievably gritty that readers will fight the urge to spit the sand out from between their teeth.

Belanger's art shows off his passion for classic Chevrolets, although his characters look a little bit too caricatured. Nonetheless, come get your kicks on *Dead End 56*.

★★★ **— Jim Johnson**

www.deadend56.com



△ #47

LOVE DIARY™

Who's that girl?

Photo covers on the first *Love Diary* series ran at least to 1952's #30, apparently only ever featuring models, as opposed to celebrities.

Art covers appeared afterward, including a Matt Baker cover on #42.

Image © 1954 Our Publishing

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Comic Cavalcade		
CONTINUED		
4-5	100	
6-10	875	
11-12	750	
13	950	
➥Sol. Grundy app.		
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	
Common Grounds		
IMAGE, 2004		
1-6	3	
Conan		
MARVEL, 1995		
1-12	3	
Conan		
DARK HORSE, 2004		
1	10	
CGC 9.9 avg		60
1-2	3	
2	5	
2-2-10	3	
Conan Saga		
MARVEL, 1987		
1-74	3	
75	4	
76-97	2	
Conan the Adventurer		
MARVEL, 1994		
1-14	2	
Conan the Barbarian		
MARVEL, 1970		
1 ▽	150	560
➥1st comics Conan		
2	65	193
3	55	266
4	26	112
5 ▲	26	132
6	26	110
7	26	93
8	26	143
9	26	85
10	35	142
➥Giant-size		
11	35	144
➥Giant-size		
12	16	59
13	16	85
14	16	84
15	16	69
16	16	65
17	16	69
18 △	16	85
19	16	73
20	16	114
21	16	84
22	16	83
23 △	20	79
➥1st Red Sonja		
24	16	77
25	10	41
26	8	35
27-30	8	
31	7	26
32	7	24
33	7	
34	7	29
35	7	
36	7	38
37	9	44
38 ▽	5	37
39	5	
40	5	27
41	5	26
42-43	5	
44	5	29
45	5	33
46-48	5	
49	5	22
50	5	
51	5	17
52	5	
53 ▲	5	21
54-55	5	
56	5	15
57	5	
58	5	25
59	5	27
60	5	17
61	5	
61/30¢	20	
62	5	20
62/30¢	20	
63	5	
63/30¢	20	
64	5	
64/30¢	20	
65	5	17
65/30¢	20	
66-75	5	
75/35¢	15	
76	5	15
76/35¢	15	15
77	5	
77/35¢	15	
78	5	
78/35¢	15	
79	5	
79/35¢	15	
80-82	5	
83	5	24
84-93	5	
94-96	4	
97	4	16
98-99	4	
100	4	26
101-274	2	
275	3	
Ann 1	10	41
Ann 2	6	22
Ann 3	6	28
Ann 4-12	2	
Special 1	3	
Conan the Barbarian		
MARVEL, 1997		
1-3	3	
Conan the Destroyer		
MARVEL, 1985		
1-2	1	
Conan the King		
MARVEL, 1984		
20-55	2	
Contest of Champions II		
MARVEL, 1999		
1-5	3	
Cougar		
ATLAS-SEABOARD, 1975		
1	5	20
2	3	
Coup D'Etat		
DC, 2004		
1-4	3	
Coup D'Etat: Afterword		
DC, 2004		
1	3	
Coup D'Etat: Authority		
DC		
1	4	
CGC 9.9 avg		24
2	3	
Coven		
AWESOME, 1997		
1-6	3	
Crazy		
MARVEL, 1973		
1	16	
2-3	10	
Crazy		
MARVEL, 1973		
1	12	64
2	6	
3	5	42
4-5	5	
6-15	3	
16-94	2	
Crazy		
ATLAS, 1953		
1	225	
2	165	
3	125	
4-7	95	
Creatures of the Id		
CALIBER, 1990		
1	23	36
Creatures on the Loose		
MARVEL, 1971		
10	18	147
11-15	7	
16 △	7	33
17-20	7	
21-23	6	
24-25	4	
26	4	18
27-29	3	
30	25	85
➥Man-Wolf		
31	20	25
32	15	
33	7	23
34	7	
35	7	32
36-37	7	
King Size 1	8	
Creeps		
IMAGE, 2001		
1	3	8
2-4	3	
Creepy		
WARREN, 1964		
1	55	580
2	35	
3	22	106
4	18	141
5	18	
6	15	
7	12	96
8	12	
9	18	
10	12	
11-13	10	
14	12	
15	9	109
16	9	
17	9	130
18	9	104
19-20	9	
21-24	7	
25	7	41
26-40	7	
41-47	6	
48	9	
49-54	6	
55	9	
56-64	5	
65	8	
66-100	5	
101-143	4	
144	6	
145	4	
146	6	
Ann 1971	7	50
Ann 1972	7	
YB 1968-70	8	
Crime & Justice		
CHARLTON, 1951		
1	240	
2	125	
3-5	100	
6-10	80	
11-19	65	
20	50	103
21-23	50	
Crime Does Not Pay		
LEV GLEASON, 1942		
22	800	
23	525	
24	375	
25-30	225	
31-37	115	
38	115	396
39-41	115	
42	110	
43-50	90	
51-60	65	
61-70	60	
71-80	50	
81-90	42	
91-100	35	
101-110	32	
111-130	30	
131-146	26	
Ann 1944	700	
Ann 1945	600	
Ann '46-49	500	
Ann '50-53	400	
Crime Patrol		
E.C., 1948		
7	600	
8-9	575	
10	550	
11-14	500	
15	2200	
➥1st Cryptkeeper		
16	1500	
Crime SuspenStories		
E.C., 1950		
1	800	
1/Variant	1000	
➥#1 marked out		
2	475	
3-5	315	
6-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17	235	
➥Frazetta art		
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	

RETROVIEW
Amazing Spider-Man #172 ★★½

"The Fiend from the Fire!"

Spider-Man stumbles across The Rocket Racer and, later, The Molten Man while investigating Liz Allen's arrest.

What can favorably be said about Rocket Racer? Perhaps: He's a villain destined to be a classic Spidey foe, not unlike Will-o'-the-Wisp or The Mindworm. Or: He's enough to make a merely decent villain like The Molten Man seem in the same class as The Green Goblin or Doc Ock. Actually, being the stepbrother of Peter's best friend's fiancée does make Molty seem like more of a true threat.

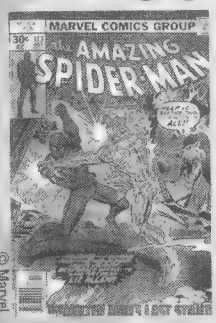
Marvel
Sep 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Frank Giacoia
Cover: Ross Andru, Giacoia

© Marvel

Best CGC copy: **9.8** **Then 30¢ NOW $7**

	24	25	26	27	28	29	30	31	32	33
				Story by Ray Mann			Photo cover	Art cover		
NM Price	JAN 52 $16	FEB 52 $16	MAR 52 $16	APR 52 $16	MAY 52 $16	JUN 52 $16	AUG 52 $15	OCT 52 $13	DEC 52 $13	FEB 53 $13

Amazing Spider-Man #173 ★★★



© Marvel

"If You Can't Stand the Heat ...!"

Spider-Man saves Liz Allen from The Molten Man's growing, out-of-control powers.

Wein nicely portrays Peter Parker at his most heroic. Injured and risking his own life for that of his friend, Spider-Man reminds readers that he isn't just a super-hero; he's an extraordinary hero.

Wein also introduces an intriguing subplot involving Harry Osborn and how he's adversely affected by Liz' troubles. Readers anxious for the return of The Green Goblin have now begun to hold their collective breath.

Marvel
Oct 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Jim Mooney
Cover: Andru, John Romita

Best CGC copy: **9.8**

Then 30¢ NOW $10

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Crimson IMAGE, 1998		
1	4	
1/Boy	4	
1/Ledge	6	
1/Graveyard	6	
2	3	
2/2 variants	6	
3	3	
3/Red	4	
4-7	3	
7/DF foil	15	
7/Archway cvr	3	
8-24	3	
Spec 1	7	
Spec 1/DF	8	
Spec 1/Euro	7	
Crimson Dynamo MARVEL, 2003		
1-6	3	
Crisis on Infinite Earths DC, 1985		
1	5 ▽	15
CGC 9.9 avg		203
2	4	
3	4	17
4	4	13
5	5	22
6	5 ▽	13
7	8 ▲	17
CGC 9.9 avg		205
8	7 ▽	20
9	4 ▽	12
10	4	
11	4 ▽	12
12	4 ▽	13
Crow CALIBER, 1989		
1	44	85
➥Crow origin		
2	12	
3-4	10	
Crow IMAGE, 1999		
1-10	3	
Crypt of Shadows MARVEL, 1973		
1	8	101
2-3	5	
4-5	4	
6-15	3	
16	3	39
17-21	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Crypt of Terror E.C., 1950		
17	1000	
18	800	
19	750	
CSI: Bad Rap IDEA & DESIGN WORKS, 2003		
1	6	
2-5	4	
CSI: Crime Scene Investigation IDEA & DESIGN WORKS, 2003		
1	3	12
CGC 9.9 avg		50
2-5	3	
1-5/Variants	3	
CSI: Demon House IDEA & DESIGN WORKS, 2004		
1	5	
2-5	4	
Curse of the Spawn IMAGE, 1996		
1	3	
1/Variant	4	
2-15	3	
16-29	2	
Cyberforce IMAGE, 1992		
1-2	3	
3-4	2	
Cyberforce IMAGE, 1993		
0-5	3	
6-7	2	
8-10	3	
10/Variant	3	
11-12	2	
13-16	3	
17	2	
18-24	3	
25	4	
26-35	3	
Ann 1	4	
Ann 2	3	
Cyblade/Shi IMAGE, 1995		
1	6	22
1/SD prevue	6	
1/Collector's	10	
Ashcan 1	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Dagar the Invincible GOLD KEY, 1972		
1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-18	3	
19	2	
Daisy Kutter: Last Train VIPER, 2004		
1	5	
2-3	4	
Dakari DELL, 1967		
1	35	84
2-4	30	
Danger Girl IMAGE, 1988		
1	5	23
1/Chromium	8	
1/Mag sized	20	23
1/Tour ed	8	
1/Go-go cvr	31	
2	3	
2/Chrome	8	
2/DF	45	
2/Gold	6	
3	3	13
3/Knife cvr	5	
3/"Brim" cvr	3	
4	3	
4/Purple	7	
5	3	
5/DF red	6	
5/DF blue	6	
6	3	
6/Dynamic	15	
6/Gold	5	
7	6	
Ashcan 1	5	
Ashcan 1/Gold	6	
SP 1	4	
Danger Girl 3-D DC, 2003		
1	5	

CGC Auction Highlights

Fantastic find

The highest-profile auction of the month was for ***Fantastic Four*** #1 in 8.5, the highest-graded copy auctioned to date. (The previous high was an 8.0 copy that changed hands for $10,000.) Sparked by the large number of bidders, the final price was a whopping $25,000.

November's most in-demand graded variant was the *Identity Crisis* #1 retailer edition, which featured more than a dozen auctions of CGC-graded copies. (October's top CGC variant was the *Ultimate Spider-Man* #1 white variant).

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Eerie Comic #1	5.5	**$590**
Fantastic Four #1	8.5	**$25,000**
Fantastic Four #1	7.5	**$9,377**
Fantastic Four #1	5.0	**$3,100**
Fantastic Four #1	4.0	**$2,410**
Fantastic Four #1	4.0	**$2,126**
Fantastic Four #2	5.0	**$765**
Fantastic Four #2	4.5	**$528**
Fantastic Four #4	6.0	**$756**
Fantastic Four #4	5.5	**$765**
Fantastic Four #5	5.0	**$860**
Fantastic Four #5	4.5	**$696**
Fantastic Four #5	4.0	**$810**
Fantastic Four #7	8.5	**$2,000**
Fantastic Four #8	8.5	**$2,000**
Fantastic Four #9	8.5	**$2,000**
Fantastic Four #10	8.5	**$1,077**
Fantastic Four #10	7.5	**$635**
Fantastic Four #18	8.0	**$517**
Fantastic Four #22	9.2	**$486**
Fantastic Four #26	8.5	**$415**
Fantastic Four #27	9.2	**$825**
Fantastic Four #31	9.4	**$1,352**
Fantastic Four #32	9.4	**$1,226**
Fantastic Four #33	9.2	**$416**
Fantastic Four #34	9.4	**$1,120**
Fantastic Four #36	9.2	**$425**
Fantastic Four #39	9.2	**$449**
Fantastic Four #40	9.2	**$405**
Fantastic Four #48	9.6	**$3,150**
Fantastic Four #48	9.6	**$2,950**
Fantastic Four #48	9.2	**$750**
Fantastic Four #49	9.0	**$455**
Fantastic Four #50	9.0	**$537**
Fantastic Four #52	9.2	**$580**
Fantastic Four #54	9.4	**$475**
Fantastic Four #59	9.6	**$407**
Fantastic Four #61	9.6	**$512**
Fantastic Four #69	9.6	**$1,025**
Fantastic Four #97	9.8	**$830**
Fantastic Four #118	9.8	**$665**
Fantastic Four #128	9.8	**$525**
Fantastic Four #155	9.8	**$690**
Fantastic Four Annual #1	9.0	**$2,000**
Fantastic Four Annual #2	9.0	**$497**
Feature Book #39	9.2	**$676**
Fight Comics #53	9.4	**$475**

ISSUE	CGC GRADE	PRICE
Flame #1	7.5	**$1,750**
Flame #1	7.0	**$1,475**
Flash #72	8.0	**$494**
Flash #105	7.5	**$2,000**
Flash #105	3.5	**$400**
Flash #106	7.0	**$812**
Flash #175	9.4	**$659**
Flash Annual #1	9.2	**$520**
Flash Comics #46	9.8	**$1,525**
Flash Comics #104	3.0	**$660**
Four Color #1208	9.4	**$449**
Ghost Rider #1	9.4	**$720**
Ghost Rider #1	9.4	**$510**
Giant-Size X-Men #1	9.2	**$945**
Giant-Size X-Men #1	9.2	**$910**
Giant-Size X-Men #1	9.0	**$821**
Giant-Size X-Men #1	9.0	**$750**
Giant-Size X-Men #1	8.5	**$2,000**
Giant-Size X-Men #1	8.5	**$525**
Giant-Size X-Men #1	8.5	**$480**
Giant-Size X-Men #1	8.5	**$462**
Giant-Size X-Men #1	8.5	**$420**
Giant-Size X-Men #1	8.0	**$450**
Green Lantern #9	9.4	**$4,150**
Green Lantern #17	6.5	**$400**
Green Lantern Vol. 2 #1	6.0	**$650**
Green Lantern Vol. 2 #59	9.4	**$449**
Green Lantern Vol. 2 #59	9.2	**$405**
Haunt Of Fear #5	9.6	**$2,699**
House Of Secrets #92	9.4	**$1,645**
House Of Secrets #92	9.2	**$880**
House Of Secrets #92	9.0	**$465**
Human Torch #26	9.0	**$890**
Identity Crisis #1 (Retailer ed.)	9.8	**$620**
Identity Crisis #1 (Retailer ed.)	9.8	**$611**
Identity Crisis #1 (Retailer ed.)	9.8	**$610**
Identity Crisis #1 (Retailer ed.)	9.8	**$570**
Identity Crisis #1 (Retailer ed.)	9.8	**$519**
Identity Crisis #1 (Retailer ed.)	9.8	**$500**
Identity Crisis #1 (Retailer ed.)	9.6	**$610**
Identity Crisis #1 (Retailer ed.)	9.6	**$425**

"The Brute I Love" — "My Secret Shame" — "Marry That Man!" — Matt Baker cover — "Headlights" art cover (depiction emphasizing woman's breasts)

	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
	APR 53	JUN 53	AUG 53	OCT 53	DEC 53	JAN 54	FEB 54	MAR 54	APR 54	MAY 54	JUN 54	JUL 54	CA. 54	DEC 54	CA. 55
NM Price	$13	$13	$13	$13	$13	$13	$13	$10	$10	$10	$10	$10	$10	$10	$10

Desperadoes, Banners of Gold #1

Westerns are on their way back. Not the Westerns that mainstays like Dick Ayers, Russ Heath, Larry Lieber, and Jack Kirby did, but, Westerns like Joe Lansdale, and Tim Truman produced in the mid-'90s.

IDW PUBLISHING
WRITER:
JEFF MARIOTTE
ARTIST:
JEREMY HAUN
Color • 32 Pgs.
$3.99

Taking off where the Homage series left off, IDW and Mariotte add to the already established characters we met in *A Moments Sunlight, Epidemic*, and *Quiet of the Grave*. In *Banners of Gold*, Jeff and artist Jeremy Haun give us the further adventures of Gideon Brood, Jerome Betts, Abby DeGrazia, and spiritualist Sarah Williams as they trek across Apache country to reach "civilization." Unknown to them, the vile Donnie Fletcher is on their trail, and what they encounter is sure to change them forever.

Combining spiritual horror with a Western background has created a compelling story illustrated with a strikingly simple art style. As this five-issue limited series carries on, readers should find themselves riveted to their seats as the Wild West meets the Spiritual Best.

★★★½ **— Tim Lasiuta**

www.idwpublishing.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Danger Girl: Hawaiian Punch DC, 2003		
1	5	
Danger Girl Kamikaze DC, 2001		
1-2	3	
Danger Girl Sketchbook DC		
1	7	
Danger Girl: Viva Las Danger DC, 2004		
1	5	
Danger Trail DC, 1950		
1	875	
2	600	
3	1250 ➥Scarce	
4-5	385	
Danger Trail DC, 1993		
1-4	2	
Daredevil LEV GLEASON, 1941		
1	11000	
2	2600	
3	1500	
4	1200	
5	975	
6	825	
7	725	
8-10	700	
11	800	
12	1050	
13	925	
14	475	
15	575	
16-17	425	
18	950	
19-20	350	
21	600	
22-30	275	
31	650	
32-37	200	
38	350	
39-41	200	
42	175	
43-50	150	
51-60	115	
61-69	90	
70-78	60	
79-80	70	
81-99	55	
100	60	
101-120	45	
121-134	36	
Daredevil MARVEL, 1964		
-1	2	
1	2750 ▽ 11636 ➥1st Daredevil	
2	600	2975
3	450	1934
4	350	1444
5	250	1097
6	175	822
7	450	6567
8	135	626
9	135 △	416
10	135	1034
11	85	361
12-13	85	
14	85	327
15	85	314
16	120 ➥Spider-Man app.	1012
17	120 ➥Spider-Man app.	586
18	70 ➥1st Gladiator	256
19	60	284
20	55	
21	50	
22	50	182
23	50	
24	50	201
25	50	166
26	50 △	272
27	50	208
28	45	161
29	45	177
30	45	197
31	40	
32	40	187
33	40	143
34	40 △	166
35	40	135
36	40	177
37	40	216
38	40	227
39	40	166
40	40	152
41	40	112
42	40	119
43	45 ▽	194
44	30	103
45	30	100
46	30	130
47	30	114
48	30	154
49	30	109
50	33	148
51	33	121
52	33	125
53	20	108
54	20	163
55	20	138
56	20	80
57	20	104
58	20	122
59	20	94
60	20	90
61	20	83
62	20 ▽	98
63	20	89
64	20	
65	20	85
66	20	96
67	20	93
68	20	81
69	20	106
70	20	66
71	20	
72	17	93
73	17	65
74	17	53
75	17	82
76	17	60
77	17	112
78	17	66
79	17	74
80	17	74
81	25 ▽ ➥Giant-size	153
82	17	81
83	17	
84	14	
85	14	64
86	14	
87	14	56
88	14	43
89	14	67
90	14	60
91	14	63
92	14	72
93	14	71
94	14	
95	14	71
96	14	59
97	14	52
98	14	53
99	14	73
100	30 ➥Origin recap	133
101	8	
102	8	56
103	8	
104	8	69
105	8 △	85
106	8	
107	8	52
108	8	33
109	8	65
110	8	38
111	8	
112	8	38
113	8	31
114	8	
115	8	36
116	8	
117	8	30
118	8	37
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8	37
127	8	34
128	8	24
129	8	21
130	8	
131	50 ▽ ➥1st Bullseye	253
132	15	81
132/30¢	20	
133	6	31
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6	26
138	6	29
139	6	21
140	6	22
141	6	59
142	6	25
143	6	27
144	6	30
145	6	31
146	6	25
147	6	
147/35¢	15	
148	6	
148/35¢	15	
149	6	30
150	6	
151	6	24
152	6	28
153	6	21
154	6	
155	6	27
156	6	30
157	6	26
158	50 ▽ ➥Frank Miller starts	129
159	22	68
160	17	53
161	17	54
162	9	41
163	18	77
164	11	31
165	11	66
166	11	35
167	11	29
168	75 ➥1st Elektra	265
169	16	60
170	10	28
171	12	63
172	7	38
173	7	21
174	7 ▽	31
175	7 △	25
176	7 ▽	35
177	7 ▽	32
178	6	24
179	6	24
180	6 △	20
181	15 △ ➥Elektra dies	29
182	7 ▽	18
183	7 △	20
184	6	22
185	5 △	17
186	6	20
CGC 9.9 avg		117
187	5	20
188	5	24
189	5	18
190	5	17
191	6	13
192	3	15
193	3	13
194	3	10
195	3	
196	6 △	20
197	3	17
198-199	3	
200	3 ▽	22
201-204	3	
205	4	
CGC 9.9 avg		31
206-218	3	
219	3	15
220-226	3	
227	4 ➥FM Born Again	17
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	4	
CGC 9.9 avg		34
252-253	3	
254	6 ➥1st Typhoid Mary	25
255-257	3	
258	4	
CGC 9.9 avg		38
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	17
301-303	2	
304	3	
CGC 9.9 avg		43
305-311	2	
312	3	
CGC 9.9 avg		27
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	
380	3	
Ann 1	40	173
Ann 2-3	9	
Ann 4	6	25
Ann 5	4	
Ann 6-10	3	
Ann 1997	4	

RETROVIEW
Amazing Spider-Man #174 ★★★½

"The Hitman's back in Town!"

Spider-Man, The Punisher, and the police all try, and fail, to stop The Hitman from kidnapping Jameson.

This story is a blast if for no other reason than that it combines many of the tried and true elements of great Spidey stories past. Jameson once again needs to be rescued by his arch-nemesis. Street cops react with tentative hesitation when they encounter The Web-Slinger. And the then-periodic appearances by The Punisher are always special. It's nothing new or innovative, but it's still what comics are meant to be: fun.

Marvel
Nov 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Jim Mooney, Tony DeZuniga
Cover: Andru, Frank Giacoia

Near Mint copy: 9.8 **Then 35¢ NOW $11**

© Marvel

△ #24

LOVE DIARY™

A new *Diary*

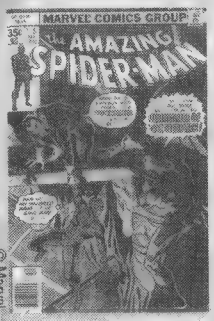
Charlton, keeping love alive in the comics after most publishers had given it up for dead, revived the *Love Diary* name for its own 102-issue series running from 1958 to 1976. Comics from either end of the series are unrecognizable as coming from the same planet.

image © 1962 Charlton

	1	2	3	4	5	6	7	8	9	10
					Swim-suit cover		"Oh, Doctor!"	Joe Torres art		"Some Are Too Young"	"The Law Against Love"
NM Price	OCT 58 $45	DEC 58 $24	FEB 59 $16	APR 59 $16	JUN 59 $14	AUG 59 $20	OCT 59 $14	DEC 59 $14	MAR 60 $14	JUN 60 $14

THE BOTTOM LINE

Amazing Spider-Man #175 ★★★½



© Marvel

"Big Apple Battleground!"

Spider-Man and The Punisher team up to rescue Jameson from his terrorist kidnappers.

Wein simply lets the story roll full speed to its expected but satisfying conclusion. One additional highlight is a conversation between Spidey and The Punisher that explains a little about Castle's past, as well as his connection to The Hitman. Yes, it's hard to believe, but there was a time when fandom was starved for information on The Punisher. But this peek into his past also makes the best Punisher story thus far in his as-yet-short history.

Marvel
Dec 1977 • 17 pp.
Writer: Len Wein
Pencils: Ross Andru
Inks: Jim Mooney
Cover: Andru, Frank Giacoia

Best CGC copy: **9.8** Then 35c NOW **$11**

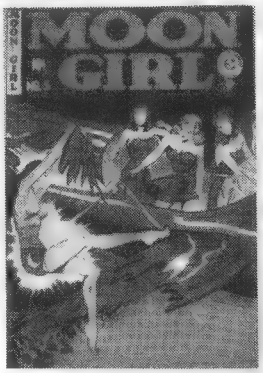
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daredevil MARVEL, 1998		
0.5	6	
1	11 ▽	33
1/Ltd.	13	
1/Variant	6	41
2	4	14
2/Variant	4	
3	4	15
4	4	17
5	4	
5/Variant	4	
6	4	9
7-8	4	
9-17	3	
17/Unlimited ➥Newsstand variant	6	13
18-25	3	
26	3	11
CGC 9.9 avg		55
27-36	3	
37	3	9
38-40	3	
41	1	
CGC 9.9 avg		57
42-64	3	
65	4	
66-68	3	
Daredevil: Father MARVEL, 2004		
1	4	
Daredevil: Ninja MARVEL, 2000		
1	3	
1/Variant	3	14
2-3	3	
Daredevil/ Spider-Man MARVEL, 2000		
1-4	3	
Daredevil The Man without Fear MARVEL, 1993		
1	4	10
2	4	20
3	4	
CGC 9.9 avg		36
4-5	3	
Daredevil: Yellow MARVEL, 2001		
1	4	14
2-6	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Daring Comics MARVEL, 1944		
9	1100	
10	950	
11-12	875	
Daring Escapes IMAGE, 1998		
1-4	3	
Daring New Adventures of Supergirl DC, 1982		
1	3	14
2-13	2	
Darkchylde IMAGE, 1997		
0/3 variants	3	
0.5/Variant	3	
1	5	19
1/Am Ent	5	
1/Variant	7	
1/Con.	5	
2-3	5	
3-5 (& variants)	3	
Ashcan 1	2	
Ashcan 1/Gold	3	
Ashcan 1/Ltd.	5	
Dark Days: A 30 Days of Night Sequel IDEA & DESIGN WORKS, 2003		
1	8	
2	5	
3-6	4	
Dark Horse Presents DARK HORSE, 1986		
1	4	
2-4	3	
5-9	2	
10-16	3	
17	2	
18	3	
19-23	2	
24 ➥1st comics Aliens	6	
25-27	2	
28	3	
29-31	2	
32 ➥Concrete app.	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
33-35	3	
36	4	
36/Variant	3	
37-39	2	
40	3	
41-53	2	
54	3	
55	2	
56-57	4	
58	2	
59-66	3	
67	4	
68-79	3	
80	3	8
81-134	3	
135	4	
136-149	3	
150	5	
151-157	3	
Ann '97-00	5	
Dark Knight Strikes Again DC, 2001		
1	3	6
CGC 9.9 avg		37
1/Variant	4	
CGC 9.9 avg		48
2	3	
CGC 9.9 avg		32
2/Variant	4	
3	3	
3/Variant	4	
Dark Mansion of Forbidden Love DC, 1971		
1	100	480
2-4	35	
Darkminds IMAGE, 1998		
0.5	3	
1	4	
1/Variant	4	
2-8	3	
Darkminds IMAGE, 2000		
0-10	3	
Darkness TOP COW, 1996		
0	3	
0.5/Variant	3	
1	3	14
11/Chrome	8	

CGC Auction Highlights

Shoot the moon



While this may not be a "headliner" EC comic, ***Moon Girl*** is the earliest — and it contains a Johnny Craig zombie story ("The Corpse with Will-Power") and a trio of Shelly Moldoff Moon Girl stories. This 8.5 copy took in $511, less than expected.

There's still some mutant mania among online bidders, as the first appearance of Mystique (in *Ms. Marvel* #18) saw activity — including $1,200 for a 9.8 copy. *Marvel Spotlight* #5 (first Ghost Rider) was also on the "wanted" list.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Incredible Hulk #1	7.5	**$7,495**
Incredible Hulk #1	7.0	**$4,750**
Incredible Hulk #1	6.5	**$4,049**
Incredible Hulk #1	6.5	**$3,853**
Incredible Hulk #1	5.5	**$2,913**
Incredible Hulk #1	3.5	**$1,402**
Incredible Hulk #2	6.5	**$1,167**
Incredible Hulk #4	9.0	**$1,750**
Incredible Hulk #5	8.0	**$860**
Incredible Hulk #6	8.5	**$1,373**
Incredible Hulk #111	9.8	**$887**
Incredible Hulk #141	9.6	**$480**
Incredible Hulk #180	9.6	**$1,224**
Incredible Hulk #181	9.4	**$2,100**
Incredible Hulk #181	9.4	**$1,937**
Incredible Hulk #181	9.4	**$1,800**
Incredible Hulk #181	9.2	**$1,280**
Incredible Hulk #181	9.2	**$1,177**
Incredible Hulk #181	9.0	**$955**
Incredible Hulk #181	8.5	**$740**
Incredible Hulk #181	8.5	**$700**
Incredible Hulk #181	7.0	**$550**
Incredible Hulk #181	7.0	**$500**
Incredible Hulk #181	6.5	**$460**
Incredible Hulk #182	9.6	**$500**
Incredible Hulk Annual #1	9.6	**$760**
Iron Fist #14	9.8	**$1,009**
Iron Man #1	9.4	**$761**
Iron Man #1	9.2	**$545**
Iron Man #55	9.6	**$888**
Iron Man #55	9.4	**$487**
Iron Man and Sub-Mariner #1	9.4	**$405**
Jackpot Comics #2	6.5	**$550**
Jimmy Wakely #5	9.6	**$440**
John Byrne's Next Men #21	9.8	**$405**
Journey into Mystery #83	7.0	**$2,347**
Journey into Mystery #83	2.5	**$495**
Journey into Mystery #84	7.0	**$519**
Journey into Mystery #91	9.0	**$799**
Journey into Mystery #92	9.0	**$649**
Journey into Mystery #92	9.0	**$599**
Jungle Comics #1	7.0	**$2,250**

ISSUE	CGC GRADE	PRICE
Kid Eternity #1	7.5	**$495**
Kid Eternity #6	9.6	**$1,195**
Little Dot's Uncles and Aunts #1	9.6	**$499**
Mad #1	7.5	**$1,975**
Marvel Feature #1	9.6	**$510**
Marvel Mystery Comics #24	9.2	**$3,101**
Marvel Mystery Comics #87	8.5	**$650**
Marvel Mystery Comics #89	7.0	**$535**
Marvel Premiere #15	9.8	**$1,550**
Marvel Spotlight #2	9.4	**$400**
Marvel Spotlight #5	9.6	**$3,427**
Marvel Spotlight #5	9.4	**$1,136**
Marvel Spotlight #5	9.4	**$910**
Marvel Spotlight #5	9.2	**$650**
Marvel Spotlight #5	9.0	**$440**
Marvel Spotlight #9	9.8	**$480**
Marvel Tales #102	9.0	**$900**
Marvel Team-Up #3	9.8	**$409**
Military Comics #2	7.0	**$1,195**
Military Comics #18	8.5	**$575**
Mister Miracle #1	9.8	**$850**
Moon Girl #5	8.5	**$511**
More Fun Comics #28	5.0	**$405**
More Fun Comics #85	9.4	**$3,333**
Ms. Marvel #18	9.8	**$1,200**
Ms. Marvel #18	9.6	**$545**
New York World's Fair 1940	4.0	**$1,225**
Nick Fury #1	9.6	**$486**
Nickel Comics #1	6.0	**$1,200**
Pep Comics #1	7.5	**$5,350**
Pep Comics #2	7.0	**$1,095**
Phantom Lady #16	7.0	**$709**
Planet Comics #36	9.4	**$1,503**

Danger - Darkness $

"Love Revisited" "Lover Come Back" "Her Heart Cried Out" "Tears for Laura" "A Boy for Cynthia" Giordano cover "Summer Love"

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	AUG 60	OCT 60	DEC 60	FEB 61	APR 61	JUN 61	AUG 61	OCT 61	DEC 61	MAR 62	MAY 62	JUL 62	SEP 62	NOV 62	JAN 63
NM Price	$12	$12	$12	$12	$12	$10	$10	$10	$10	$10	$7	$7	$7	$7	$7

Dream Saga Vol. 1

Yuuki Wakasa, a supposedly typical fifth-grader, retreats into (what else?) fantasy manga to escape being an unpaid *au pair* to her simian younger brothers. That's not merely "helping out"; the text informs readers she's been in charge of her brothers since they were born.

BUT THOSE WHO HOLD THE MAGIC STONE, THE "CHOSEN ONES," HAVE MEMORIES OF BOTH WORLDS
YOU MAY BE SUFFERING FROM TEMPORAR AMNESIA

TOKYOPOP
WRITER:
MEGUMI TACHIKAWA
ARTIST:
MEGUMI TACHIKAWA
B/W • 192 Pgs.
$9.99

Ultimately, a magic stone literally falls into her hand, and, after a chat with a girl in a mirror who tells her she's the "chosen one" destined to save the sun that sustains both their worlds, Yuuki is shunted to another dimension. There, she pacifies the hunk chief of a barbarian hoard through the power of soup and gains the "help" of an annoying talking chicken thing.

As if this weren't enough pressure, Yuuki keeps shifting back and forth between the fantastic and real, desperately trying to live up to her responsibilities in both. It's nicely drawn but not new or different enough to appeal to anyone outside its intended audience of put-upon 10-year-olds — although they will probably devour it.

★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59182-774-4

RetroView

JSA

Reviewed by Jack Abramowitz

JSA is an amazing series. With it, DC has breathed new life into its oldest characters and concepts. The threads of the company's rich history are woven throughout the series, with characters from throughout the six decades popping up with alarming regularity. Most important: These appearances make sense in context. Despite the depth, all is made clear and the series is fully accessible to newcomers.

JSA ™ DC

COST TO OWN THE ORIGINALS IN NM: $52

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Darkness CONTINUED		
11-24	3	
25	4	
26-27	3	
28	3	8
29-40	3	
Misc. variants (1, 8-11, 20, 25)	3	
Darkness IMAGE, 2002		
1-17	3	
Darkness/Hulk IMAGE, 2004		
1	5	
Darkness Prelude IMAGE, 2003		
0	4	
CGC 9.9 avg		31
0/DF	0	
CGC 9.9 avg		27
0/Variant	4	
Dark Shadows GOLD KEY, 1969		
1	120	568
1/no poster	25	
2	44	
3	44	191
4	35	105
5	35	
6-7	25	
8	25	57
9-15	25	
16-17	16	
18	16	39
19-20	16	
21-35	14	
Darkstars DC, 1992		
0-38	2	
David Cassidy CHARLTON, 1972		
1	25	
2-5	16	
6-9	14	
10-14	12	
Davy Crockett GOLD KEY, 1963		
1	100	
2	20	
Dawn SIRIUS, 1995		
0.5	3	14
0.5/Variant	5	
1	3	
1/Black	8	
2	3	
2/Mystery	6	
3-6	3	
Dawn of the Dead IDEA & DESIGN WORKS, 2004		
1-3	4	
Dawn: Three Tiers IMAGE, 2003		
1	3	12
2-3	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Dazzler MARVEL, 1981		
1	2	15
2	2	
3-42	1	
DC Challenge DC, 1985		
1-12	2	
DC Comics Presents DC, 1978		
1	7	35
2	6	
3	4	
4-5	2	
6	6	
7-25	2	
26 △ ➥1st New Teen Titans	22	43
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47 ➥1st Masters Universe	17	26
48-50	1	
51	6	
52	3	
53-71	1	
72	2	
73-76	1	
77-78	3	
79-84	1	
85 ➥Moore Swamp Thing	6	
86-92	1	
93	2	
94-97	1	
Ann 1-4	3	
DC/Marvel: All Access DC, 1996		
1-4	3	
DC 100 Page Super Spectacular DC, 1971		
4	160	
5	200	
6	100	585
7	50	
8-9	65	
10-13	45	
14	40	
15	40	76
16	40	165
17	40	
18	30	
19	22	98
20-22	22	
DC Special DC, 1968		
1	30	
2-3	20	
4	20	98
5	20	
6	20	70
7-10	20	
11	20	110
12-14	20	
15	25	68
16	10	44
17-26	10	
27	10	24
28	10	39
29	10	52
DC Special Blue Ribbon Digest DC, 1980		
1	5	
2-5	4	
6-17	3	
18	4	
19	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
20	7	
21-23	3	
DC Special Series DC, 1977		
1	10	
2-5	7	
6-8	6	
9	16	
10-14	6	
15	6	22
16 ➥Jonah Hex dies	19	70
17-18	5	
19-20	6	
21 ➥1st Miller Batman	21	32
22-26	6	
27	18	
DC Super-Stars DC, 1976		
1 ▽	8	33
2	3	
3	5	25
4	2	
5	7	36
6-7	2	
8	4	
9	2	
10	5	
11	7	39
12-13	2	
14-15	4	
16	3	
17 ➥1st new Huntress	16	
18	2	
Dead @17 VIPER, 2003		
0	27	
1	35	
2	22	
3	10	
4	7	
Dead @17: Blood of Saints VIPER		
1-4	3	
Deadly Foes of Spider-Man MARVEL, 1991		
1	2	10
2-4	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Deadly Hands of Kung Fu MARVEL, 1974		
1	16	92
2	8	
3-5	6	
6-10	5	
11-20	4	
21-33	3	
Special 1	4	
Deadman DC, 1985		
1-7	3	
Deadman DC, 1986		
1-4	2	
Deadman DC, 2002		
1-9	3	
Dead of Night MARVEL, 1973		
1	35	113
2	12	45
3	12	32
4-10	12	
11	16	70
Deadpool MARVEL, 1994		
1-4	3	
Deadpool MARVEL, 1988		
-1	2	
0	2	
1	4	
CGC 9.9 avg		75
2-4	3	
5-22	2	
23	3	
24	2	
25	3	
26-69	2	
Ann 1998	3	
Deadshot DC, 2005		
1	3	
Deadworld ARROW, 1986		
1	3	27
2-26	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Deathblow IMAGE, 1993		
0-3	3	
4-9	2	
10-15	3	
16	2	
16/Variant	4	
17	3	
17/Variant	4	
18-28	3	
28/Variant	4	
29	3	
Deathblow/ Wolverine IMAGE, 1996		
1-2	3	
Deathlok MARVEL, 1990		
1	4	6
2-4	4	
Deathlok MARVEL, 1991		
1	3	
2-34	2	
Ann 1-2	3	
Special 1-4	2	
Deathlok MARVEL, 1999		
1-5	2	
Deathstroke the Terminator DC, 1991		
0	2	
1	3	
2-49	2	
50	4	
51-60	2	
Ann 1-4	4	
Death: The High Cost of Living DC, 1993		
1	3	
1/Platinum	6	
2-3	3	
3/error	4	
Defenders MARVEL, 1972		
1 ▲	80	301
2 ▽	32	130

△ #47

LOVE DIARY™

What the frug?

No, it only sounds filthy. One more romance comics story title that sounds a little perverse years later, issue #47's "Too Fat to Frug" refers to a 1960s dance!

After diets fail, the story's heroine finds a plus-size fellow to "do the move" with. *Ahem.*

Image © 1967 Charlton

	"Hollywood Romance"	"Not Free"	"Terror in My Heart"	"Man or Mouse"	"The Price of Love"					
	26	27	28	29	30	31	32	33	34	35
NM Price	MAR 63 $7	MAY 63 $7	JUL 63 $7	SEP 63 $7	NOV 63 $7	CA. 64 $5	CA. 64 $5	CA. 64 $5	CA. 64 $5	NOV 64 $5

JSA #1

★★★★

"Gathering Storm"

The JSA gathers at the funeral of Wesley Dodds, the original Sandman. They're attacked by The Sons of Anubis, who are handily dispatched.

Picking up from *JSA Secret Files* #1, this issue guest stars Kid Eternity, Scarab, Daniel (the latest Sandman), and the pretender Fate, Jared Stevens. Stevens is convincingly killed to no reader outcry whatsoever. Also present are such old-timers as Alan Scott and Jay Garrick, such continuity implants as Hippolyta, and such newcomers as the android Hourman. Surprisingly central is Sandy Hawkins, the former Golden Boy. Here, he starts his transition from a joke to a real force.

DC
Aug 1999 • 23 pp.
Writer: James Robinson, David S. Goyer
Pencils: Scott Kolins
Inks: Mark Propst
Cover: Alan Davis

Best CGC copy: 9.8 **Then $2.50 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3	26	181
4	26	
5	26	101
6	16	60
7	16	
8	16	119
9	16	69
10	45 △	236
➥Avengers War		
11	9	64
12-13	9	
14	9	44
15	10	38
16	10	
17-20	7	
21	6	25
22	6	22
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4	15
34	4	
34/30¢	20	
35	4	
35/30¢	20	
36	4	
36/30¢	20	
37	4	
37/30¢	20	
38	4	24
38/30¢	5	24
39	4	
40	4	15
41-45	4	
46	4	17
47	4	
48	4	22
48/35¢	15	22
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53-56	4	
57	4	17
58	4	
59	4	15
60-62	4	
63	4	21
64-71	4	
72	4	18
73-92	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
93-99	3	
100	3 ▽	13
CGC 9.9 avg		47
101-152	2	
Ann 1	15	51

Defenders
MARVEL, 2001

1	3	
2-11	2	
12	4	

Deity
IMAGE, 1997

0	6	
1-6	3	
Variants	3	

Deity
IMAGE, 1998

1-5	3	
1-5/Variants	3	

Doll Giants
DELL, 1959

21	110	
22	80	
23	90	
24-25	75	
26	140	
➥Carl Barks art		
27-30	75	
31-33	85	
34	100	
35	75	
36	60	
37-38	80	
39	60	
40	80	
41	65	
42	60	
43	50	
44	85	
45-48	55	
49-54	40	
55	40	166

Demon
DC, 1972

1	35	112
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10-12	7	
13	7	28
14-15	7	
16	7	27

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Demon DC, 1987		
1-4	2	
Demon DC, 1990		
0	2	
1	4	
2-3	3	
4-10	2	
11	3	
12-18	2	
19	3	
20-42	2	
43	4	
44-45	3	
46-49	2	
50	3	
51	2	
52-54	3	
55-58	2	
Ann 1	3	
Ann 2	12	
➥1st Hitman		

Desert Peach
THOUGHTS & IMAGES, 1988

1	10	
2	6	
3-6	4	
7-16	3	
17	4	
18	3	
19-22	5	
23-30	3	

Desperadoes
IMAGE, 1997

1-5	3	

Destructor
ATLAS-SEABOARD, 1975

1	2	23
2-4	2	

Detective Comics
DC, 1937

0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	

CGC Auction Highlights

Smash hit

Early Will Eisner is hard to find, but the best graded copy of ***Smash Comics*** #1 (Aug 1939) turned up in a November auction. The 7.5 copy sold for a reasonable $1,875. As a side note, this seems to be the first comic book with a robot on the cover.

In October, a record was paid for *Spectacular Spider-Man Magazine* #1. In November, issue #2 in 9.8 also netted a record amount. The lesson: 1960s-70s horror, fantasy and comics magazines (well, the good ones) in VF or better condition continue to find homes.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Police Comics #2	7.5	**$1,675**
Police Comics #13	7.5	**$675**
Police Comics #19	8.0	**$575**
Police Comics #20	7.5	**$495**
Police Comics #30	8.0	**$485**
Powerhouse Pepper Comics #1	7.5	**$886**
Savage Sword Of Conan #1	9.6	**$400**
Sgt. Fury #7	9.4	**$629**
Sgt. Fury #13	9.2	**$543**
Shield-Wizard Comics #1	6.5	**$1,795**
Showcase #4	7.5	**$9,102**
Showcase #4	3.0	**$1,555**
Showcase #8	3.5	**$1,000**
Showcase #14	9.2	**$1,025**
Showcase #14	9.2	**$760**
Showcase #23	6.5	**$521**
Showcase #34	9.0	**$3,068**
Silver Streak Comics #18	9.2	**$1,006**
Silver Surfer #1	9.2	**$600**
Silver Surfer #4	9.4	**$1,113**
Smash Comics #1	7.5	**$1,825**
Smash Comics #38	8.0	**$695**
Smash Comics #39	9.0	**$525**
Spawn #1	10.0	**$660**
Special Marvel Edition #15	9.8	**$615**
Spectacular Spider-Man Magazine #2	9.8	**$1,045**
Spider-Man #1 (Gold UPC)	9.8	**$545**
Spirit, The #22	5.5	**$700**
Star Spangled Comics #39	9.0	**$500**
Star Wars (35 Cent) #1	9.4	**$6,603**
Star Wars (35 Cent) #2	7.5	**$455**
Star Wars (35 Cent) #3	8.5	**$525**
Strange Adventures #1	7.0	**$510**
Strange Tales #110	9.0	**$2,851**
Strange Tales #114	9.2	**$713**
Strange Tales Annual #2	8.0	**$696**
Strange Worlds #4	8.0	**$635**
Sub-Mariner #1	9.6	**$712**
Sub-Mariner #34	9.6	**$587**
Sub-Mariner #25 (Canadian)	8.0	**$500**
Superboy #1	7.0	**$3,300**
Superboy #5 (Canadian)	7.0	**$405**
Superman Vol. 1 #7	7.5	**$2,025**
Superman Vol. 1 #9	8.0	**$2,667**
Superman Vol. 1 #10	8.5	**$3,383**
Superman Vol. 1 #11	9.0	**$2,125**
Superman Vol. 1 #30	9.2	**$1,802**
Superman Vol. 1 #53	4.0	**$560**
Superman Vol. 1 #62	9.2	**$1,469**
Superman Vol. 2 #204 (RRP)	9.8	**$2,025**
Superman Vol. 2 #204 (RRP)	9.8	**$888**
Superman Vol. 2 #204 (RRP)	9.8	**$880**
Superman Vol. 2 #204 (RRP)	9.8	**$852**
Superman Vol. 2 #204 (RRP)	9.8	**$710**
Superman Vol. 2 #204 (RRP)	9.8	**$710**
Superman Record Comic	9.4	**$710**
Superman/Batman (Retailer) #1	9.8	**$760**
Superman/Batman (Retailer) #1	9.4	**$425**
Superman/Batman (Retailer) #1	9.4	**$425**
Tales of Suspense #39	9.2	**$18,100**
Tales of Suspense #39	7.5	**$2,750**
Tales of Suspense #39	6.5	**$1,705**
Tales of Suspense #39	6.5	**$1,599**
Tales of Suspense #39	6.0	**$1,650**
Tales of Suspense #39	4.0	**$636**
Tales of Suspense #39	2.0	**$510**
Tales to Astonish #35	9.0	**$2,100**
Tales To Astonish #47	9.4	**$830**
Tales to Astonish #57	9.4	**$909**
Teen Titans #1	9.2	**$660**
Teenage Mutant Ninja Turtles #1	9.2	**$1,713**
Teenage Mutant Ninja Turtles #1	8.0	**$488**
Teenage Mutant Ninja Turtles #1	7.5	**$660**
Teenage Mutant Ninja Turtles #2	9.8	**$650**

	Swimsuit cover	"Lonely Girl"	"Word, Music, and Love"		"Mother-in-Law"	"My Sister, My Enemy"				"I Must Be True"		"Too Fat to Frug"	"Love Is a Mental Illness"		"All Tears, No Kisses"
	36 JAN 65	37 APR 65	38 JUL 65	39 CA. 65	40 OCT 65	41 DEC 65	42 FEB 66	43 APR 66	44 JUN 66	45 SEP 66	46 NOV 66	47 JAN 67	48 MAR 67	49 JUN 67	50 AUG 67
NM Price	$5	$5	$5	$5	$5	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

The Drowned

Spoiler Warning: This review reveals plot points of *The Drowned*. It's turn-of-the-19th-century France, and Theophile Finistere has broken out of the insane asylum, abetted by his friends, who happen to be crows. With his key and crescent-moon-shaped sickle weapon, he is on the run, when he discovers a village occupied by drowned witches, one of whom he knows well.

IMAGE
WRITER:
LAINI TAYLOR-DI BARTOLO
ARTIST:
JIM DI BARTOLO
B/W • 80 Pgs.
$9.95

From there it goes to the requisite battle with evil clergy and antagonizing Satan, followed by riding off into the sunset, new sidekick in tow, to right wrongs (and tweak Satan) in future adventures.

This story is all over the map. A back-cover blurb calls it a "roller-coaster ride," but rollercoasters typically stay on a single track.

Many mini-series read better in a single sitting; this graphic novel might have been better broken into separate issues — or at least discrete chapters.

It is wholly readable and, as the blurbs point out, a good freshman effort. It is far superior to some other publishers' entire output. Since it's from Image, however, expectations are a little higher.

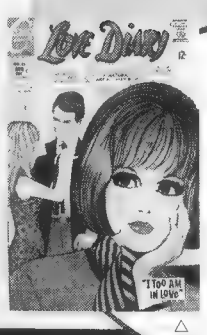
★½ — Jack Abramowitz

www.imagecomics.com
ISBN: 1-58240-379-1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Detective Comics		
CONTINUED		
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27	225000	
➥1st Batman		
27/Reprint	3	
28	22800	
➥2nd Batman		
29	32600	
➥3rd Batman		
30	7100	
31	26000	
32	6025	
33	50500	
➥Batman origin		
34	6650	
35	8800	
36	6425	
37	5950	
38	54000	
➥1st Robin		
39	5750	
40	6050	
41	3400	
42-44	2225	
45	3100	
46-50	1775	
51-57	1370	
58	4450	
➥1st Penguin		
59	1975	
60	1475	
61	1225	
62	1925	
63	1225	
64	3350	
➥1st Boy Commandos		
65	2075	
66	3100	
➥1st Two-Face		
67	1675	
68	1325	
69	1475	
70	1045	
71	1175	
72-75	900	
76	1250	
77-79	850	
80	950	
81-82	760	
83	800	
84	760	
85	950	
86-90	760	
91	850	
92-98	625	
99	850	
100	900	
101	575	
102	800	
103-108	585	
109	775	
110-113	565	
114	750	
115-117	565	
118	750	
119	565	
120	800	
➥Penguin app.		
121	565	
122	975	
123	565	
124	710	
125-127	565	
128	710	
129-130	565	
131-136	465	
137	600	
138	850	
➥Robotman origin		
139	460	
140	3750	
➥1st Riddler		
141	500	
142	950	
➥2nd Riddler		
143-148	500	
149	625	
150	515	
151	550	
152-155	485	
156	575	
157-160	450	
161-167	485	
168	3100	
➥Joker origin		
169-170	475	
171	650	
172-176	475	
177-179	365	
180	410	
181-186	360	
187	400	
188-189	360	
190	550	
191-192	360	
193	410	
194-199	360	
200	525	
201-202	360	
203	400	
204	360	
205	525	
206-210	360	
211	400	
212	360	
213	450	
214-224	330	
225	4400	
➥1st Manhunter		
226	1400	
227-229	460	
230	500	
231	340	
232	275	
233	1100	
➥1st Batwoman		
234	300	
235	565	
236	325	
237-240	275	
241-260	210	
261-264	165	
265	275	
266	165	
267	210	
268-270	165	
271	175	744
272	125	
273	160	
274-280	125	
281-297	100	
298	175	
299-305	70	
306	70	403
307-309	70	
310	70	249
311-320	70	
321	70	310
322-326	70	
327	140	755
➥New Bat symbol		
328	150	
➥Alfred dies		
329-330	60	
331	53	
332	50	399
333-340	40	
341	52	
342-356	40	
357	40 ▽	162
358	40	
359	100	1021
➥1st Batgirl		
360-362	40	
363	40	347
364	40	
365	70	344
366-368	40	
369	60	
370	40	168
371	55	274
372-376	40	
377	40	249
378-379	40	
380	40	160
381-383	30	
384	30	135
385	30	138
386	30	
387	60	
388	45	211
389-390	24	
391-393	20	
394	20	121
395	30	453
396	20	133
397	30	
398-399	20	
400	70	568
401	18	
402	30	214
403	18	123
404	28	136
405-406	18	
407	30	175
408	30	168
409	18	177
410	30	
411-413	18	
414	18	125
415	18 ▲	100
416	18	
417	18	88
418	18	87
419	18	85
420	18	82
421	18	
422	18	136
423	18	
424	18	82
425	16	70
426-427	16	
428-429	12	
430	12	41
431	12	43
432	12	46
433	12	67
434	12	51
435	12	
436	12	28
437	18	
438	28	100
➥100-page issue		
439	28	156
➥100-page issue		
440-442	28	
➥100-page issues		
443	28	125
➥100-page issue		
444-445	28	
➥100-page issues		
446	8	
447	8	30
448	8	34
449-450	8	
451	6	21
452-456	6	
457	6	37
458	6	24
459	6	20
460-464	6	
465	6	34
466	9	
467	9	39
468	9	20
469	5	27
470	5	
471	8	
472	8	30
473	8	36
474	8	
475	15	76
476	15	46
477	7	26
478	7	33
479	7	23
480	5	16
481	7	
482	5	
483	7	
484	5	
485-486	4	
487	4	20
488-489	4	
490	4	29
491-499	4	
500	5 △	15
501-503	4	
504	6	
505-523	4	
524	5	
525	4	
526	4	15
527-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	12
571	3	
572	4	
573-574	3	
575	4	17
576	3	
577	3	12
578	3	17
CGC 9.9 avg		150
579-582	2	
583	2	15
584-597	2	
598-600	3	
601-619	2	
620	2	13
621-626	2	
627	3	
628-637	2	
638	2	12
639-655	2	
656-659	3	
660-675	2	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751-774	3	
775	4	
776-799	3	
800	4	
801	3	
1000000	3	
1000000/Var	15	
Ann 1	5	
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9	3	
Ann 10	4	

Detonator
IMAGE
1 — 3

Devil Dinosaur
MARVEL, 1978
1 — 5 △ 20
2 — 4
3-9 — 3



△ #55

LOVE DIARY™

"Love is a Mental Illness!"

Romance comics story titles often result in guffaws in the ***CBG*** office. Some title sequences sound inappropriate: #9's "Some Are Too Young" is followed by #10's "The Law Against Love." And #41's "My Sister, My Enemy" sounds as if it were written by Stan Lee!

image © 1968 Charlton

RETROVIEW
JSA #2

★★★

DC
Sep 1999 • 23 pp.
Writer: James Robinson
David S. Goyer
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

"The Wheel of Life"

Scarab dispatches three JSA teams to find the infant who will be the next Doctor Fate. He goes to retrieve Fate's artifacts himself, trailed by The Star-Spangled Kid.

Sand was converted into a silicon monster and imprisoned for decades, as revealed in *Justice League of America* #113 (Oct 74). This story was a turkey. It had been largely ignored and could arguably have been forgotten altogether, thanks to such events as Crisis and Zero Hour. Nevertheless, Robinson and Goyer bravely chose to incorporate it in this issue. Surprisingly, this aged lemon would yield great lemonade for the fledgling series.

© DC

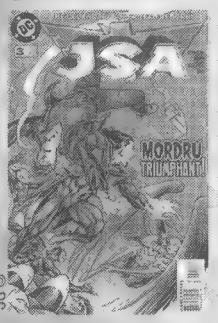
Raw CGC copy: **9.0** **Then $2.50 NOW $3**

"Unfaithful Heart" "Few Lies, Many Tears" "Seek Thy Love" "Your Kind of Woman" "No, I Don't Love You, Darling"

	51	52	53	54	55	56	57	58	59	60
	OCT 67	DEC 67	FEB 68	JUN 68	AUG 68	OCT 68	DEC 68	FEB 69	APR 69	JUN 69
NM Price	$4	$4	$4	$4	$4	$4	$4	$4	$4	$4

JSA #3

★★★



"Old Souls"

The Dark Lord has captured the Fate-child. He then goes after Fate's artifacts and is attacked by The JSA. Courtney saves the day, and the new Fate is born.

The guests keep on coming. The Dark Lord of the issue is not Voldemort; it's Mordru. This 20th-century version of the *Legion of Super-Heroes* villain is far more intimidating when going up against The JSA than against Amethyst, Princess of Gemworld. The Star-Spangled Kid's last-minute rescue is a combination of bravery, foolhardiness, and dumb luck. She walks that fine line of aspiring hero en route to winning her spurs.

DC
Oct 1999 • 22 pp.
Writer: [illegible] Robinson, David S. Goyer
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

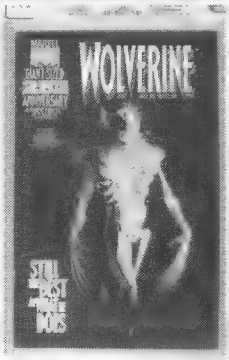
Best CGC copy: **9.8** Then $2.50 NOW $3

CGC Auction Highlights

Escape claws

It's estimated that fewer than 2,000 copies of the notorious ***Wolverine Nabsico variant*** exist. Potential collectors had to send in proofs of purchase from multiple Nabisco sources to get the comic. This 9.6 edition sold for $1,000 and had only nine bids.

An important hard-to-find early underground comic, ***Zap Comics*** #1, fetched $1,500 — an excellent price for the 4.0 version. (Between the various auctions for original art and comics, Robert Crumb collectors were out in force in November and December.)



More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Thrilling Comics #1	9.2	**$6,000**
Thunda #1	8.0	**$651**
Tomb Of Dracula #1	9.6	**$500**
Tomb Of Dracula #10	9.6	**$870**
Top-Notch Comics #5	7.0	**$695**
Two-Gun Kid (Canadian) #1	8.0	**$430**
Ultimate Spider-Man #1	9.8	**$810**
Ultimate Spider-Man #1	9.8	**$650**
Ultimate Spider-Man #1	9.8	**$625**
Ultimate Spider-Man #1	9.8	**$610**
Ultimate Spider-Man #1	9.8	**$600**
Ultimate Spider-Man #1	9.8	**$562**
Ultimate Spider-Man #1	9.8	**$505**
Ultimate Spider-Man #1	9.8	**$501**
Ultimate Spider-Man #1 (DF)	9.8	**$600**
Ultimate Spider-Man #1 (DF)	9.8	**$510**
Ultimate Spider-Man #1 (White)	9.8	**$1,100**
Ultimate Spider-Man #1 (White)	9.8	**$1,049**
Ultimate Spider-Man #1 (White)	9.8	**$995**
Ultimate Spider-Man #1 (White)	9.8	**$885**
Ultimate Spider-Man #1 (White)	9.6	**$525**
Ultimate Spider-Man #1 (White)	9.4	**$455**
Ultimate Spider-Man #1 (White)	9.4	**$408**
Uncanny X-Men #1	5.0	**$1,501**
Uncanny X-Men #1	5.0	**$1,325**
Uncanny X-Men #1	4.0	**$877**
Uncanny X-Men #1	3.5	**$881**
Uncanny X-Men #1	3.0	**$690**
Uncanny X-Men #2	7.5	**$860**
Uncanny X-Men #3	9.2	**$1,680**
Uncanny X-Men #3	9.0	**$1,225**
Uncanny X-Men #6	9.2	**$933**
Uncanny X-Men #6	9.2	**$886**
Uncanny X-Men #6	9.0	**$635**
Uncanny X-Men #7	9.2	**$917**
Uncanny X-Men #7	9.0	**$600**
Uncanny X-Men #8	9.2	**$910**
Uncanny X-Men #9	9.2	**$909**
Uncanny X-Men #10	9.2	**$651**
Uncanny X-Men #11	9.0	**$461**
Uncanny X-Men #12	9.0	**$711**
Uncanny X-Men #13	9.4	**$1,504**
Uncanny X-Men #16	9.4	**$860**
Uncanny X-Men #16	9.4	**$660**
Uncanny X-Men #21	9.6	**$685**
Uncanny X-Men #24	9.6	**$742**
Uncanny X-Men #54	9.6	**$687**
Uncanny X-Men #58	9.4	**$469**
Uncanny X-Men #89	9.8	**$455**
Uncanny X-Men #94	9.2	**$1,000**
Uncanny X-Men #94	9.0	**$473**
Uncanny X-Men #94	7.5	**$400**
Uncanny X-Men #95	9.6	**$510**
Uncanny X-Men #96	9.6	**$400**
Uncanny X-Men #100	9.6	**$510**
Uncanny X-Men #100	9.6	**$432**
Uncanny X-Men #100	9.6	**$413**
Uncanny X-Men #101	9.8	**$2,950**
Uncanny X-Men #101	9.6	**$866**
Uncanny X-Men #101	9.6	**$810**
Uncanny X-Men #113	9.8	**$457**
Uncanny X-Men #121	9.8	**$912**
Uncanny X-Men #130	9.8	**$405**
Uncle Sam Quarterly #1	8.5	**$2,995**
Uncle Sam Quarterly #4	7.5	**$475**
Unity #0 (Red)	9.8	**$450**
Unity #0 (Red)	9.8	**$425**
Walt Disney's Comics #1	2.5	**$911**
Walt Disney's Comics #8	6.0	**$727**
Weird Chills #2	7.5	**$615**
Weird Fantasy #14	7.5	**$575**
Weird Science #13	7.0	**$480**
Witches Tales #2	9.4	**$612**
Wolverine (Nabisco) #145	9.6	**$1,000**
Wolverine #20 (Retailer ed.)	9.8	**$560**
Wonder Woman #88	8.5	**$430**
World's Best Comics #1	2.5	**$932**
Wow Comics #6	9.0	**$507**
Young Men #24	3.0	**$406**
Young Men #25	6.5	**$437**
Young Men #27	6.5	**$457**
Zap Comix #1	4.0	**$1,500**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Devil Kids
HARVEY, 1962
1 . . . . . 65 . . . 482
2 40
3 30
4-5 18
6-10 12
11-20 8
21-30 6
31-40 5
41-60 4
61-79 3
80-107 2

Devil May Cry
DREAMWAVE, 2004
1-3 4

Dirty Dozen
DELL, 1967
1 25

District X
MARVEL, 2004
1 4
2-8 3

Doc Frankenstein
BURLYMAN, 2004
1 4

Doc Savage
DC, 1987
1-4 2

Doc Savage
DC, 1988
1-24 2
Ann 1 4

Doctor Fate
DC, 1987
1-4 2

Doctor Fate
DC, 1988
1 2
2-5 1
6-41 2
Ann 1 3

Doctor Fate
DC, 2003
1-5 3

Doctor Mid-Nite
DC, 1999
1-3 6

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Doctor Spectrum
MARVEL, 2004
1-4 3

Doctor Strange
MARVEL, 1968
169 . . . . . 100 . . . 263
170 . . . . . 40 . . . 111
171 . . . . . 32 . . . 126
172 . . . . . 32 . . . 104
173 . . . . . 32 . . . 113
174 . . . . . 32 . . . 73
175 . . . . . 32 . . . 158
176 . . . . . 32 . . . 117
177 26
178 . . . . . 26 . . . 103
179 . . . . . 26 . . . 112
180 . . . . . 26 . . . 122
181 . . . . . 26 . . . 99
182 26
183 . . . . . 26 . . . 110

Doctor Strange
MARVEL, 1974
1 . . . . . 25 ▽ . . . 86
2 . . . . . 12 . . . 83
3 6
4 . . . . . 6 . . . 42
5 6
6 . . . . . 5 . . . 32
7 . . . . . 5 △ . . . 29
8 . . . . . 5 . . . 17
9-10 5
11 . . . . . 3 . . . 20
12-13 3
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16 3
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17 3
17/30¢ 20
18-23 3
23/35¢ 15
24 3
24/35¢ 15
25 3
25/35¢ 15
26-81 2
Ann 1 . . . . . 2 ▽ . . . 28
Special 1 . . . 3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Doctor Strange
MARVEL, 1999
1-4 3

Doctor Strange: Sorcerer Supreme
MARVEL, 1988
1 3
2-14 2
15 3
16-49 2
50 3
51-74 2
75 3
75/Holo-grafix 4
76-90 2
Ann 1 3
Ann 2 2
Ann 3-4 3
Ashcan 1 . . . 1

Dogwitch
SIRIUS, 2003
1-13 3

Doom Patrol
DC, 1964
86 70
87 48
88 40
89 . . . . . 40 . . . 152
90 40
91-98 38
99 45
100 50
101 25
102 . . . . . 25 . . . 100
103-105 . . 25
106 . . . . . 25 . . . 108
107-108 . . 25
109 . . . . . 25 . . . 117
110-113 . . 25
114 . . . . . 25 . . . 125
115-120 . . 25
121 45
➥Doom Patrol dies
122-124 . . . 2

Doom Patrol
DC, 1987
1 3
2 2
3 . . . . . 2 . . . 17
4-18 2
19 3

"Some Day He'll Change" | "Stay after School" | "Miss Robb Loves Mister Corey" | "The Man Wrecker" | "No Loving Heart" | "Dullsville Isn't for Me" | "Unfaithful Forever" | "Don't Marry Her, Darling!"

61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76
AUG 69	OCT 69	DEC 69	FEB 70	APR 70	JUN 70	AUG 70	OCT 70	DEC 70	JAN 71	MAR 71	MAY 71	JUL 71	SEP 71	NOV 71	JAN 72
$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

Elektra: The Hand #1

MARVEL
WRITER:
AKIRA YOSHIDA
ARTISTS:
JIM CHEUNG, ET AL
COLOR • 32 Pgs.
$2.99

One would expect a series titled *Elektra: The Hand* to devote its time to Elektra's past as a member of the ninja faction that debuted in Frank Miller's *Daredevil*. This series does provide that, to a limited extent, in the Jim Cheung-drawn intro. When Christian Gossett takes over, though, readers learn what the series is really about: The origins of The Hand itself.

The narrator begins with a tale of the founder of The Hand, Kagenobu Yoshioka. Among the things readers learn is why the group's called The Hand in the first place, and the revelation is original and surprising. Akira Yoshida shows great dramatic skill; this issue is scripted like a good Asian kung-fu movie (such as the recent *Hero*). It's got a good mix of kung-fu and emotional impact.

Gossett also draws *The Red Star*, and his and Cheung's work is phenomenal as always. Though this series (and the cover) is a bit deceptive as it doesn't feature Elektra much at all, it's still terrific so far.

★★★ **— Steve Horton**

www.marvel.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Doom Patrol CONTINUED
20-49 2
50. 3
51-56 2
57. 3
58-87 2
Ann 1 1
Ann 2 4

Doom Patrol DC, 2001
1-22 3

Doom Patrol and Suicide Squad Special DC, 1988
1. 2

Doom 2099 MARVEL, 1993
1. 3
2-10 2
11-17 1
18-25 2
25/Variant . . . 3
26-29 2
29/Variant . . . 4
30-39 2
39/Variant . . . 4
40-44 2

Doorway to Nightmare DC, 1978
1. . . . . 3 28
2-5 2

Dracula Lives! MARVEL, 1973
1. 50
2-3 30
4-6 25
7-9 20
10. 30
11-13 25
Ann 1 . . . . 27 132

Dragon IMAGE, 1996
1-5 2

Dragonball VIZ, 1998
Part 1: 1-7 . 4
Part 1: 8-12 3
Part 2: 1 . . . 4
Part 2: 2-15 3
Part 3: 1-14 3
Part 4: 1-10 3
Part 5: 1-7 . 3
Part 6: 1-2 . 4

Dragonball Z VIZ, 1998
Part 1: 1-5 . 4
Part 1: 6-10 3
Part 2: 1 . . . 4
Part 2: 2-14 3
Part 3: 1-10 3
Part 4: 1-13 3
Part 5: 1-12 3

Dragon: Blood & Guts IMAGE, 1995
1-3 3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Drama SIRIUS, 1994
1. 4
CGC 9.9 avg 94
1/Ltd. 12

Dreadstar MARVEL, 1982
1. 3
2-49 2
50. 3
51-64 2
Ann 1 3

Dreadstar MALIBU, 1994
0.5 2
1-6 3

Dreaming DC, 1996
1-60 3
Special 1 . . . 6

Dynomutt MARVEL, 1977
1. . . . . 6 54
2. 4
3-6 3

Earth Man on Venus, An AVON, 1951
1. 875

Earth X MARVEL, 1999
0. 5
0/SketchWiz . 5
0/Sketch 4
1. 5
2-12 3
13. 4

Eerie WARREN, 1965
1. 85
2. 44
3. . . . . 30 124
4. 30
5. . . . . 30 96
6. . . . . 30 144
7. . . . . 28 121
8-9 28
10. . . . . 28 123
11-13 18
14. . . . . 18 63
15-16 18
17. 60
➥Scarce
18-39 18
40. 6
41-60 12
61-62 10
63. . . . . 10 66
64-67 10
68. . . . . 10 53
69-70 10
71. 9
72. . . . . 9 83
73-76 9
77. . . . . 9 43
78-80 9
81. 70
➥Frazetta cover
82-99 9
100. . . . . 9 50
101-139 . . . 8
YB 1970 . . 36 ▽ 153
YB 1971 . . 25
YB 1972 . . 18

80 Page Giant Magazine DC, 1964
1. . . . . 295 1184
2-7 125
8. . . . . 125 1133
9-10 125
11. . . . . 125 512
12. . . . . 80 330
13-15 80

RETROVIEW
JSA #4

★★★

DC
Nov 1999 • 21 pp.
Writer: James Robinson, David S. Goyer
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

No CGC Copies

"Ouroboros"

Mordru is defeated by the new Fate, who turns out to be a reborn Hector Hall. The JSA officially reforms, chaired by Sand, who promptly dissolves.

Hector Hall, formerly The Silver Scarab, formerly Sandman III, is an unusual choice for the new Doctor Fate, especially since he was already dead. However, as the son of the original Hawkman, he explains that reincarnation does tend to run in his family.

The battle with Mordru takes place across many planes of reality, some of which are depicted. Sadly, this interesting visual is limited to three panels containing only Starman Jack Knight and The Star-Spangled Kid.

© DC

Then $2.50 NOW $3

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Ekos Preview ASPEN, 2004
0. 8
0/B 10
0/PittsCon . . 50

Elektra MARVEL, 1995
1. . . . . 3 17
2-4 3

Elektra MARVEL, 1996
-1 2
1. . . . . 3 ▽ 17
1/Variant. . . 3
3. . . . . 3 44
4-19 2

Elektra MARVEL, 2001
1. 4
2-3 3
3/Nude 15
4-35 3

Elektra & Wolverine: Redeemer MARVEL, 2002
1-3 6

Elektra: Assassin MARVEL, 1986
1. . . . . 3 7
2-8 3

Elektra: The Hand MARVEL
1-4 3

Elementals COMICO, 1984
1. 3
2-29 2
Special 1-2 . 2

Elementals COMICO, 1989
1. 3
2-3 2
4-41 3

Elementals COMICO, 1995
1-3 3

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Elric: The Making of a Sorcerer DC
1. 6

Elseworlds 80-Page Giant DC, 1999
1. . . . . 110 ▽ 160

Emma Frost MARVEL, 2003
1-18 3

Empire IMAGE, 2000
1-2 3

Empire DC, 2003
0. 5
1-6 3

Enginehead DC, 2004
1-6 3

Espers IMAGE, 1997
1. 4
2-9 3

Eternal MARVEL, 2003
1-5 3

Eternals MARVEL, 1976
1. . . . . 4 40
1/30¢ 25 94
2. . . . . 3 16
2/30¢ 20
3. . . . . 3 12
4-5 3
6-8 2
9. . . . . 2 14
10. 2
11. . . . . 2 10
12-13 2
13/35¢ 15
14. . . . . 2 18
14/35¢ 15
15-19 2
Ann 1 3

Eternals MARVEL, 1985
1. 2
2-12 1

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Eternal Warrior VALIANT, 1992
1. 3
1/Gold Foil. . 13
1/Gold 13 42
2-5 3
6-7 2
8. 5
9-25 2
26. 3
27-34 2
35-50 3
Special 1 . . . 4
YB 1-2 5

Even More Secret Origins 80-Page Giant DC, 2003
1. 7

Evil Ernie ETERNITY, 1991
1. . . . . 12 180
1/Ltd 6
2. 5
3-5 4

Ewoks MARVEL, 1985
1. 3
2-8 2
9. . . . . 2 15
10-14 2

Excalibur MARVEL, 1988
-1 2
1. . . . . 3 11
2-49 2
50. 3
51-70 2
71. 4
➥Hologram cover
72-75 2
75/Variant . . . 4
76-81 2
82. 3
82/Variant . . . 4
83-99 2
100. 3
101-124 . . . 2
125. 3
Ann 1-2. . . . 3

Excalibur MARVEL, 2001
1-3 3

△ #99

LOVE DIARY™

Come on, get happy

In 1972 and 1973, Charlton went through a spate of advertising "posters" inside its comics — actually, pin-ups — for *Partridge Family* regulars David Cassidy and Susan Dey and singer/actor Bobby Sherman.

image © 1976 Charlton

	David Cassidy	Bobby Sherman	Bobby Sherman	Susan Dey	"Not Mine Alone"	"A Place to Love"
77 MAR 72	78 MAY 72	79 JUL 72	80 SEP 72	81 DEC 72	82 JAN 73	83 MAR 73	84 MAY 73	85 JUL 73	86 SEP 73
NM Price $3	$3	$3	$3	$3	$3	$3	$3	$3	$3

THE BOTTOM LINE

JSA #5

★★

DC
Dec 1999 • 22 pp.
Writer: James Robinson, David S. Goyer
Pencils: Derec Aucoin
Inks: Michael Bair
Cover: Alan Davis

"Grounded"

Sand keeps reverting to, well, sand, thanks to his time as a silicon monster. Tylerco provides him with a uniform that will transform with him.

Most of the issue is occupied by a slugfest between Sand and Geomancer in Africa, of all places. It's standard super-hero pap, made memorable neither by art (which is not up to the standards set by previous issues) nor dialogue. Attempts to establish Sand as decades out of touch are pretty hollow, especially when compared with those of such other characters as Captain America or even the original Star-Spangled Kid. What is noteworthy is the introduction of the new Mr. Terrific to the team.

No CGC Copies

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Excalibur MARVEL, 2004		
1-7	3	
Excalibur: The Sword Is Drawn MARVEL, 1987		
1	4	14
Exiles MARVEL, 2001		
1	3	14
2-24	2	
25-56	3	
Ex Machina DC, 2004		
1	8	
2	4	
3-7	3	
Extra! E.C., 1955		
1	150	
2-5	100	
Fables DC, 2002		
1	4	
CGC 9.9 avg		77
2-6	3	
6/Retailer ed.	15	62
7-32	3	
Fables: Last Castle DC, 2003		
1	5	
Falcon MARVEL, 1983		
1-4	2	
Fallen Angel DC, 2003		
1-18	3	
Family Affair GOLD KEY, 1970		
1	24	
2	20	
3-4	14	
Famous First Edition DC, 1974		
4	13	
5-6	10	
7	12	
8-61	9	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Famous Funnies FAMOUS FUNNIES, 1934		
1	16400	
2	3850	
3	4200	
4	1450	
5	1100	
6-10	825	
11-12	665	
13-17	415	
18	625	
19-20	415	
21-22	365	
23-30	350	
31-38	235	
39-40	215	
41-50	180	
51-60	165	
61-70	145	
71-80	100	
81	85	
82	105	
83-90	85	
91-99	70	
100	75	
101-110	60	
111-130	50	
131-142	38	
143	38	104
144-147	38	
148	38	79
149-150	38	
151-190	28	
191-208	25	
209	550	
➥Frazetta art		
210	550	2213
➥Frazetta art		
➥Frazetta art		
211-216	550	
➥Frazetta art		
217-218	25	
Fantastic Four MARVEL, 1961		
1	16000	
➥1st Fantastic Four		
1/Golden	100	284
2	3400	
➥1st Skrulls		
3	2350	
4	2500	
5	3250	
➥1st Dr. Doom		
6	1500	
7	775	
8	765	
9-10	740	
11	565	
12	1125	
➥Thing vs. Hulk		
13	460	
14-20	310	
21	210	
22-23	150	
24	150	880
➥Avengers app.		
25-26	375	
➥Avengers app.		
27	150	
28	180	
29-31	100	
32	100	896
33	100	
34	100	1098
35	100	515
36-37	100	
38	100	595
39-40	100	
41	80	401
42-43	80	
44	80 ▽	324
45	100	1206
➥1st Inhumans		
46	90	501
47	80 △	354
48	750	1638
➥1st Silver Surfer		
49	250	1245
50	265	
51	50	
52	150	1034
➥1st Black Panther		
53	120	507
54	80 △	362
55	150	758
➥Thing vs. Surfer		
56	80	365
57	80	374
58	80 ▽	315
59	60 ▽	219
60	60	230
61	60	254
62	60 ▽	244
63	60 ▽	251
64	60	203
65	60	216
66	90	424
➥1st Warlock		
67	90 ▽	379
68	50	216
69	50	214
70	50	201
71	45 ▽	166
72	75	350

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
➥Silver Surfer app.		
73	75	298
74	75	307
75	42	182
76	42 ▽	157
77	42	185
78	42	121
79	42	179
80	42	150
81	35	161
82	35	136
83	35	138
84	35	151
85	35	143
86	35	186
87	35	144
88	35	127
89	27	139
90	27	118
91	27	124
92	27	104
93	27	114
94	27	146
95	27	120
96	27	118
97	27	105
98	27 ▽	87
99	27 ▽	109
100	60	248
101	27	
102	27 ▽	105
103	27	
104	22	129
105	22	109
106	22	81
107	22	115
108	22	82
109	22 ▽	64
110	22 △	64
111	22 ▽	70

CBG Trendwatcher

Michael Tierney retailer — **Collector's Edition**

HEATING UP

Green Lantern Rebirth hit the ground running and kept running. The different reprint covers, whether featuring new art or variants of the originals, have kept sales brisk. Many customers actually preferred the reprints! ***New Avengers*** #1 has been very successful. Many customers picked up the first issue to check out the debut of Spider-Man and Wolverine as Avengers. This was in direct contrast to the poor performance of the preceding ***Avengers Finale***, which had some of its meager sales fueled by negative on-line discussions.

Thanksgiving weekend was a mixed bag this year. New Comics Wednesday before Turkey Day was phenomenal at one store, and mediocre at the other. Despite having a sale over the weekend, volume was way down in comparison to seasons past.

LOOK AGAIN

As is usually the case, back issue sales have reflected new comics sales. New comics that are currently popular from DC and Marvel have keyed interest in the older, classic comics from the ***Silver Age***.

KEY SALES

Key sales in November included (all unslabbed):

Astonishing X-Men #1 (limited variant) NM $45
Astonishing X-Men #1 (limited variant - second copy) NM $41
Avengers (v1) #6 (1st Zemo) $36
Avengers (v1) #8 G+ $30
Batman Annual #1 VG $85.50
Batman Annual #5 VG- $41
Captain America #241 (Punisher app.) FN+ $8
Detective Comics #266 G $25
Detective Comics #267 (first Bat-Mite) VG+ $55
Green Lantern (v1) #34 FN+ $39.50
Green Lantern (v1) #42 FN- $29
Journey into Mystery #84 (second Thor) VG $130
Journey into Mystery #88 GD+ $27
Journey into Mystery #93 GD+ $38.00
Journey into Mystery #115 (Loki origin) GD $6.50
Little Dot #35 GD $9.75
Silver Surfer #1 FN+ $110
Superboy (v1) #93 (10th Legion app.) VG+ $23
Woverine (v3) #20 (variant) NM $81
Wolverine Origin #2 NM $20
Wolverine Origin #3 NM $15
X-Men (v1) #59-65 (all w/Neal Adams art) VG+ $10 each

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. Write to him at* ***cbsrock@swbell.net*** *or call* ***(501) 791-4222.***

Doom — Fantastic $

"Cause for Love" "Homecoming" "Kiss Me No More" "A Stranger's Kiss"

87 NOV 73 $3 | 88 JUN 74 $3 | 89 SEP 74 $3 | 90 NOV 74 $3 | 91 JAN 75 $3 | 92 MAR 75 $3 | 93 MAY 75 $3 | 94 JUL 75 $3 | 95 SEP 75 $3 | 96 NOV 75 $3 | 97 FEB 76 $3 | 98 APR 76 $3 | 99 JUN 76 $3 | 100 AUG 76 $3 | 101 OCT 76 $3 | 102 DEC 76 $3

Eternity Vol. 1

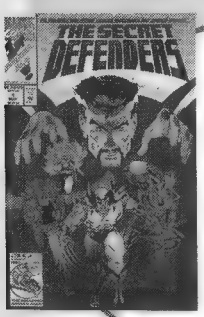
In 184 B.C., three heroes vowed to end the wars among China's then-separate kingdoms: Yu-Bi, Gwan-Woo, and Jang-Bi. Their story, the *Romance of Three Kingdoms*, has been retold for 2,000 years. Aram Ko, a 17-year-old modern shaman, realizes that the three have finally been reincarnated in Seoul high-school students: Yubin, a nerd who drools over pornographic magazines; Gwanun, the class clown; and Jangbang, a tough-guy loner. Aram must convince them that they are heroes destined to combat tyranny and start training them before their old enemies appear. Gwanun is the first to encounter a former opponent, reborn as a sadistic schoolteacher with the authority to expel him.

TOKYOPOP
WRITER:
PARK JIN-RYONG
ARTIST:
SHIN YONG-GWAN
B/W • 192 Pgs.
$9.99

It seems too coincidental that these three plus their old enemies — all Chinese warriors — would be reincarnated at the same time around the same Korean high school. Americans will not be familiar with the classic villains: "He must be Dong-Tak!" "It's none other than the reincarnation of Jo-jo!" The mixture of "heroic" dramatic art and "super-deformed" comedic art is no better than adequate.

★★ **— Fred Patten**

www.tokyopop.com
ISBN 1-59182-788-4



△ #1

THE SECRET DEFENDERS™

Shhhhhhhhhhh!

Spinning out of events in *Doctor Strange* #50, *Secret Defenders* was an attempt to revive the reluctant super-team of the 1970s and '80s once again under the "leadership" (read: manipulation) of Doctor Strange. The team's line-up changed almost issue to issue.

image © 1993 Marvel Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantastic Four CONTINUED		
112	90	629
➥Thing vs. Hulk		
113 △	21	94
114	21	105
115	21	91
116 ▽	30	228
117	14	
118	14	63
119	14	52
120	14	
121 ▽	30	90
➥Galactus app.		
122	30	169
123	30	99
124	18	70
125	18	
126	18	105
127	18	119
128	18	98
129	18	78
130	12	54
131 △	12	52
132	12	67
133	12	47
134 △	12	51
135	12	53
136 ▽	12	48
137	12	53
138	12	64
139 ▽	12	41
140	12	
141	12	43
142	12	52
143	12	
144 △	12	42
145	12	49
146	12	37
147 △	12	61
148 △	12	38
149	12	36
150	12	45
151	9	35
152	9	
153	9	41
154 △	9	32
155 ▽	13	68
156	13	42
157	13	42
158 △	8	42
159 ▲	8	34
160	8	32
161	10	39
162	10	39
163	10	46
164 ▲	10	35
165	10	21
166	10	41
167	10	67
168	10	
169	10	46
169/30¢	20	
170	10	41
170/30¢	20	
171	6	
171/30¢	20	
172	6	32
172/30¢	20	
173	6	31
173/30¢	20	
174	6	33
175	6	32
176	6	27
177	6	28
178	6	31
179	6	48
180	6	15
181	6	29
182	6	27
183	6	21
183/35¢	15	
184	6	
184/35¢	15	
185 △	5	19
185/35¢	15	
186 △	5	20
186/35¢ △	15	20
187	5	
188 ▽	5	26
189	5	
190	5	25
191	5	21
192	5	33
193	5	35
194	5	15
195	5	19
196	5	
197	5	14
198-199	5	
200	5	32
201	4	
202	4	15
203	4	17
204-206	4	
207	4	24
208	4	23
209-226	4	
227	4	13
228-231	4	
232	4	15
233-235	4	
236	4	16
237	4	
238	4	18
239	4	
240	3	15
241-247	3	
248	3	11
249	3	
250	3	14
CGC 9.9 avg		90
CGC 9.9 avg		141
251-277	3	
278	3	18
279-286	3	
287-295	2	
296	3	
297-299	2	
300	3	
CGC 9.9 avg		55
301-318	2	
319	3	
320-346	2	
347	3	
348	3	17
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/Collector's	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
CGC 9.9 avg		86
500/Collector's	4	
501	2	

RETROVIEW
JSA #6

★★★

"Justice, Like Lightning ..."

At their public presentation, The JSA is attacked by Captain Marvel's nemesis, Black Adam. Hourman, Doctor Fate, and Hawkgirl travel to ancient Egypt for magic lightning to defeat him.

Although it's another padded slugfest, this issue is far superior to the preceding one for two reasons: (1) The whole JSA is involved, and (2) Black Adam is a far more engaging villain than Geomancer.

The cameos keep on coming. In addition to Black Adam, readers get glimpses of DEO Director Bones (formerly of Infinity, Inc.), Agent Chase, and the wizard Shazam.

DC
Jan 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Marcos Martin
Inks: Keith Champagne
Cover: Alan Davis

No CGC copies

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
502	5	
503-508	3	
509	2	
510-513	3	
514-516	2	
517-521	3	
Ann 1	425	3939
Ann 2	250	2014
Ann 3	100	
Ann 4	55	369
Ann 5	70	244
Ann 6	45	
Ann 7	18	
Ann 8	12	74
Ann 9	10	
Ann 10	8	
Ann 11	6	36
Ann 12	5	18
Ann 13	5	18
Ann 14	5	
CGC 9.9 avg		47
Ann 15-27	3	
Special 1	2	
Ashcan 1	1	
Fantastic Four MARVEL, 1996		
1	4	16
1/Variant 1	3	
1/Variant 2	4	
2-11	2	
12	3	
13	2	
Fantastic Four MARVEL, 1998		
1	3	8
1/Variant	4	
2-5	3	
6-24	2	
25	3	
26-34	2	
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
71	4	
Ann 1998	5	
Ann 1999	4	
Ann 2001	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantasy Masterpieces MARVEL, 1966		
1	75	278
2	30	
3	15	
4-6	12	
7	12	65
8	13	
9	12	116
10	10	
11	10	56
Fantasy Masterpieces MARVEL, 1979		
1	6	
2	4	
3-10	3	
11-14	2	
Fantasy Quarterly INDEPENDENT PUB. SYND., 1978		
1	55	119
Fat Albert GOLD KEY, 1974		
1	12	
2	8	
3-5	7	
6-10	6	
11-29	4	
Fathom COMICO, 1987		
1-3	2	
Fathom COMICO, 1992		
1-3	3	
Fathom IMAGE, 1998		
0	3	20
0.5	4	
1 △	3	24
1/All versions	3	20
2	3	13
2/Museum	100	
3-8	3	
9	3	20
9/Holofoil	8	
9/Platinum	7	
9/Aspen	5	
9/Green foil	9	
10	3	
10/DF cert.	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11	3	
12	3	25
12/Variants	5	
12/Gold	8	
13	3	
13/DF cert.	5	
13/DF gold	15	
13/DF blue	15	
14	3	
14/Pittsbrgh	6	
Fathom: Killian's Tide IMAGE, 2001		
1-4	3	
Fear MARVEL, 1970		
1	65	333
2	25	
3	15	
4	15	61
5	15	86
6-9	15	
10	25	118
➥Man-Thing starts		
11	15	79
12	9	49
13-16	9	
17	9	46
18	9	
19	25	111
➥1st Howard Duck		
20	18	87
➥Morbius begins		
21	7	35
22	7	
23	7	28
24	10	52
➥Blade app.		
25	7	38
26-29	7	
30	7	51
31	7	
Fight for Tomorrow DC, 2002		
1-6	3	
Fightin' 5 CHARLTON, 1964		
28	20	
29-30	10	
31-39	9	
40	18	
➥1st Peacemaker		
41	10	
42-49	3	

Punisher appears ▼ Captain America appears ▼ Thunderstrike appears ▼

	1	2	3	4	5	6	7	8	9	10
	MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	SEP 93	OCT 93	NOV 93	DEC 93
NM Price	53	$2	$2	$2	$2	$2	$2	$2	$2	$2

JSA #7 ★★★

"Darkness Falls"

Milwaukee has no darkness whatsoever, not even shadows. The JSA investigates, only to be attacked by Obsidian, who then obliterates all light in the city.

Hooray! Regular artists Sadowski and Bair are back. The difference is noticeable from the splash page of Black Canary tumbling out a window and continues throughout.

Obsidian always teetered on the edge, but here he's been pushed firmly over it by Ian Karkull, the villain from 1984's *All-Star Squadron Annual #3*. A relatively minor, if not out-and-out obscure character, he is another example of reviving concepts from The JSA's rich, if intermittent, history.

DC
Feb 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

no CBC copies **Then $2.50 NOW $3**

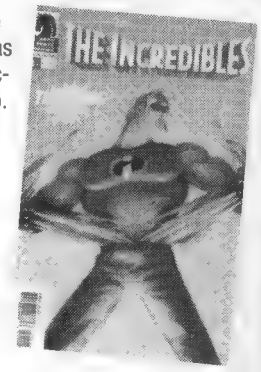
CBG Trendwatcher

Fantastic - Flash $

William Insignares owner — Demolition Comics

HEATING UP

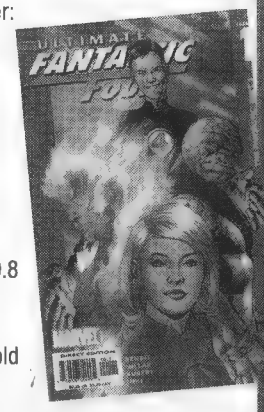
The return of Hal Jordan has all the applause for the last couple of weeks, as ***Green Lantern Rebirth*** #2 first and second printings were quickly snapped up. ***The Incredibles*** #1 is still selling strong. This property is on fire, and it has done wonders for the comic book medium. ***Green Arrow*** #44, the follow-up to Speedy's HIV-positive announcement, didn't get the reception that it normally would have. Although the announcement caused some slow stir that led to a Green Arrow #43 sell-out, the events in ***Identity Crisis*** have overshadowed any other circumstances.



KEY SALES

Our top 3 **new comics** sold in quantity in November:
1. *Green Lantern Rebirth* #2
2. *Superman* #211
3. *Pulse* #6

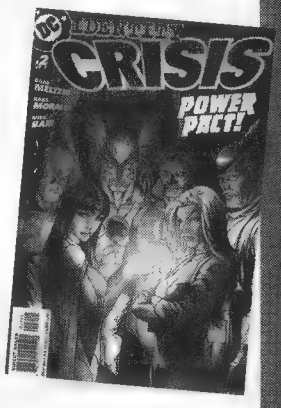
Our top 3 **back issues** sold in quantity in November:
1. *Identity Crisis* #1 (first printing)
2. *Avengers* #501
3. *NYX* #1



Our top 3 **certified** comics sold in quantity in November:
1. *Ultimate Fantastic Four* #1 CGC 9.8 $40
2. *Astonishing X-Men* #4 (variant) CGC 9.8 $125
3. *Superman/Batman* #1 (Superman cover) CGC 9.8 $70

Our top 3 **highest dollar value certified** comics sold in November:
1. *Identity Crisis* #1 (sketch cover) CGC 9.8 $800
2. *Ultimate Spider-Man* #1 (red cover) CGC 9.8 $650
3. *Batman* #608 (second printing) CGC 9.8 $155

Our top 3 comic titles **decreasing in readership** in November:
1. *G.I. Joe Reloaded*
2. *New X-Men Academy X*
3. *Emma Frost*



Our top 3 comic titles **rising in readership** in quantity for November:
1. *Astonishing X-Men*
2. *Identity Crisis*
3. *JLA*

Our top 3 **most requested variant** comics in November:
1. *New Avengers* #1 (Young Guns variant)
2. *Ultimates* (vol 2) # 1 (sketch)
3. *Ultimate Fantastic Four* #13 (sketch)

William Insignares *runs* ***DemolitionComics.com*** *in Tampa, Fla., which he bills as "the world's first multi-lingual international comics super store." He can be contacted at* ***(813) 832-2692****.*

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fightin' Air Force CHARLTON, 1956		
3	32	
4-5	20	
6-10	15	
11-20	12	
21-53	8	
Fightin' Army CHARLTON, 1956		
16	24	
17-20	18	
21-30	15	
31-40	12	
41-50	10	
51-75	8	
76 ➥Willy Schultz	10	
77-100	6	
101-120	5	
121-150	4	
151-169	3	
170	3	16
171-172	3	
Fighting American HARVEY, 1966		
1	24	79
Fighting American DC, 1994		
1-6	2	
Fightin' Marines CHARLTON, 1951		
1	200	
2	145	
3	140	
4-6	110	
7-9	90	
10	34	
11-13	22	
14	75	
15	30	
16	22	
17	55	
18-24	16	
25	36	
26	40	
27-29	16	
30-39	13	
40-50	10	
51-70	7	
71-74	6	
75-81	4	
82	6	
83-100	4	
101-150	3	
151-176	2	
Fightin' Navy CHARLTON, 1956		
74	24	
75-80	18	
81-90	15	
91-100	12	
101-120	8	
121-125	5	
126-133	2	
Final Night DC, 1996		
1	3	
2-4	2	
Firestorm DC, 1978		
1	3	29
2-5	2	
Firestorm DC, 2004		
1	3	34
2-5	3	
6 ➥Identity Crisis tie	5	
7-8	3	
Firestorm Nuclear Man DC, 1987		
65-99	1	
100	3	
Ann 5	1	
First CROSSGEN, 2000		
1	4	
CGC 9.9 avg		43
2-37	3	
1st Issue Special DC, 1975		
1	4	27
2	4	19
3-4	4	
5	4	17
6-7	4	
8 ➥Warlord	10	41
9-12	4	
13	5	
Fist of the North Star VIZ, 1995		
Part 1: 1-8	3	
Part 2: 1-8	3	
Part 3: 1-5	3	
Part 4: 1-7	3	
Flaming Carrot AARDVARK-VANAHEIM, 1984		
1	26	
2	15	
3	12	
4	10	
5-6	8	
7	7	
8-9	5	
10-12	4	
13	3	13
14-15	3	
15/Variant	4	
16	4	
17-24	3	
25	4	
26-31	3	
Ann 1	5	
Flash DC, 1959		
105	3850	
106	1100	
107	650	
108	600	
109	440	
110	800	
111	275	
112	300	
113	275	
114	200	
115-116	175	
117	200	
118-120	175	
121-122	135	
123 ➥1st Earth-2	625	
124	90	
125-128	100	
129 ➥GA Flash app.	200	
130	100	15
131-136	100	
137 ➥GA Flash app.	200	
138	90	
139	100	
140-144	90	

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
		Hulk appears	Foil cover	Villains team		Deadpool, Cage appear		Iron Fist, Giant Man appear			Text	1st Sepulcre		Original Defenders appear	
	JAN 94	FEB 94	MAR 94	APR 94	MAY 94	JUN 94	JUL 94	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	MAR 95
NM Price	$2	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$3

Firestorm #6

Old school *Firestorm* fans brought to this series for the first time by the cover appearance of an apparently deceased Ronnie Raymond will find a very different take on their favorite nuclear man.

DC
WRITER:
DAN JOLLEY
ARTIST:
CHRIS BATISTA
COLOR • 44 PGS.
$2.50

Spoiler Warning. Imbued with powers acquired by absorbing the original Firestorm's residual essence (as Martian Manhunter explains during a visit to the JLA Watchtower), Jason Rusch apparently doesn't believe that with great power comes great responsibility. A responsible Firestorm doesn't terrorize a police officer (regardless of the cop in question's tendency to abuse his authority), work for a drug-dealing loan shark, or make a date with a pair of adult film stars. The original *Firestorm* was good, clean, adventurous fare, kind of like early *Spider-Man*, but this thoroughly modern rendition is dark, depressing, and even a bit realistic.

Taken as an entity separate from its more wholesome, more innocent, and more entertaining legacy, this issue (an *Identity Crisis* tie-in) is very nicely drawn, but only mildly interesting.

★★ — **Brett Weiss**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Flash CONTINUED		
145	90	405
146-148	90	
149	90	375
150	90	
151	75	295
152	55	232
153-156	55	
157	55	206
158	55	
159	55	270
160 ➥Giant-size	75	330
161-164	35	
165	65	268
166	35	
167	35	178
168	35	
169 ➥Origin of Flash	70	
170-174	35	
175 ➥Race w/Superman	130 ▽	682
176	35	145
177	35	154
178-179	35	
180	35	204
181	30	101
182-183	30	
184	30	155
185-186	30	
187	35	
188-189	25	
190	25	127
191-195	20	
196	35	
197-198	20	
199	20	100
200	20	
201-202	14	
203	14	80
204-209	14	
210	14	60
211-212	14	
213	14	101
214-215	14	
216	14	68
217	14	
218	14	64
219	14	73
220-221	10	
222	10	57
223-225	10	
226	15	
227	10	49
228	10	
229	16	
230	10	
231	10	35
232 ➥100-page issue	19	106
233-234	8	
235	8	33
236	8	38
237	8	
238-262	4	
263	4	13
264-273	4	
274	4	20
275	4	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Flash DC, 1987		
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92 ➥1st Impulse	8	
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	5	
CGC 9.9 avg		40
208-213	2	
214 ➥Identity Crisis tie	6	
215 ➥Identity Crisis tie	5	
216 ➥Identity Crisis tie	5	
1000000	3	
Ann 1	4	
Ann 2-4	2	
Ann 5-7	3	
Ann 8	4	
Ann 9	3	
Ann 10-11	4	
Ann 12	3	
Ann 13	4	
GS 1-2	5	
Special 1	4	
TV 1	4	
Flash Comics DC, 1940		
1 ➥1st Flash, Hawkman	64000	
2	7200	
3	5200	
4	3900	
5	3450	
6	4400	
7	2850	
8-10	2400	
11-13	1675	
14	1550	
15-16	1500	
17-20	1375	
21	1150	
22	1150	3817
23	1150	
24	1650	
25-30	925	
31-40	865	
41-50	775	
51-69	650	
70	650	2175
71-72	650	
73	650	1713
74	650	
75	650	2125
76-79	650	
80	650	1925
81-85	650	
86 ➥1st Black Canary	2000	
87-91	875	
92	2250	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
93	930	2413
94-99	930	
100	2200	
101-102	1600	
103	1850	
104	5400	
Flash Gordon KING, 1966		
1	50	89
2	30	
3-7	24	
8	24	35
9-10	32	
11	20	
12	22	
13	18	
14-18	14	
19	10	
20-23	6	
24	5	
25-29	4	
30	8	
30/50 cent.	4	
31-37	3	
Flash: Our Worlds at War DC, 2001		
1	3	
Flex Mentallo DC, 1996		
1	10	
2-4	8	
Flying A's Range Rider DELL, 1953		
2	60	
3	45	
4-5	40	
6-10	35	
11-17	28	
18	28	36
19-24	28	
Forbidden		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales of Dark Mansion DC, 1972		
5	10	
6	10	67
7-9	10	
10-14	8	
15	8	80
Forbidden Worlds ACG, 1951		
1	875	
2	500	
3	465	
4	270	
5-6	290	
7-10	190	
11-15	135	
16-20	100	
21-30	85	
31-40	75	
41-50	54	
51-60	45	
61-70	40	
71-72	35	
73 ➥1st Herbie	275	
74-80	35	
81-85	24	
86	30	
87-90	24	
91-93	20	
94 ➥Herbie app	55	
95-100	20	
101-109	16	
110 ➥Herbie app	35	
111-113	16	
114	35	
115	16	
116 ➥Herbie app.	30	
117-120	16	
121-124	12	
125 ➥1st Magicman	25	
126-127	12	
128	14	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
129	12	
130	14	
131-140	12	
141-145	10	
Forever People DC, 1971		
1	30	129
2	20	38
3-5	16	
6	10	
7	10	63
8	10	61
9	10	
10	10	20
11	10	
Forever People DC, 1988		
1-6	2	
Forgotten Realms DC, 1989		
1	2	
2-25	1	
Ann 1	2	
Formerly Known as the Justice League DC, 2003		
1-6	3	
Forsaken IMAGE, 2004		
1-3	3	
Four Color Comics DELL, 1939		
1	6600	
2	1500	
3	750	
4	7700	
5	650	

△ V. 1 #1

Treasure Chest OF FUN & FACT Volume 1-2

A parochial school perennial

In 1946, publisher George A. Pflaum began offering *Treasure Chest of Fun and Fact* to Catholic parochial schools. In addition to religious-themed stories (the parts of the Mass, the lives of the saints), the series also had adventure serials to sustain biweekly publication.

image © 1946 Geo. A. Pflaum

	Chuck White serials begin			Easter cover	Pirate cover	May Crowning cover
Volume 1»	1	2	3	4	5	6
NM	MAR 46	MAR 46	APR 46	APR 46	MAY 46	MAY 46
Price	$275	$150	$85	$70	$70	$70

	Lou Gehrig story	Football cover	Genie cover	Buried treasure cover		Ben Franklin story	Thanksgiving cover	Christmas stories
Vol. 2»	1	2	3	4	5	6	7	8
NM	SEP 46	SEP 46	OCT 46	OCT 46	OCT 46	NOV 46	NOV 46	DEC 46
Price	$55	$50	$50	$50	$50	$50	$50	$50

THE BOTTOM LINE

RETROVIEW
JSA #8

★★★

"Shadowland"

The new Doctor Mid-Nite appears and treats Black Canary's wounds. Obsidian tortures JSAers. Karkull attempts to betray Obsidian, but Obsidian beats him to it. Things get worse.

DC
Mar 2000 • 23 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

If you're fighting a villain who steals light, you want a hero who can see in the dark. The doctor's presence is something of a *deus ex machina* (he was at a nearby conference), but, then again, his entire character is contrived. What are the odds that a student of McNider happens to suffer from the same rare condition, making him blind in light but able to see in darkness? Nevertheless, the new Mid-Nite is far better than the female version from Infinity, Inc.

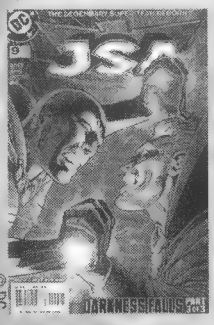
© DC

No CGC Copies

Then $2.50 NOW $3

JSA #9

★★★



DC
Apr 2000 • 21 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

No CGC copies

"Black Planet"

Obsidian has grown to giant size. The Shadowlands cover the entire globe. Only Obsidian's dear old dad, the original Green Lantern, can end the menace.

Sentinel, the former Green Lantern, has his shining moment here (pun unintended). While he has incorporated his power internally, this issue recalls his Golden Age oath: "And I shall shed my light over dark evil, for the dark things cannot stand the light of The Green Lantern." Its use banishing literal darkness is more poignant, because the evil is his own son.

Jim Rice, Obsidian's stepfather, makes a heroic sacrifice, but the impact for many readers is minimal.

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6	900	
7	425	
8	750	
9	630	
10	425	
11	385	
12	550	
13	850	
14-15	400	
16	9800	
17	2100	
18-19	400	
20	300	
21	700	
22-23	325	
24	400	
25	775	

Four Color Comics
DELL, 1942

1	550	
2	275	
3	500	
4-5	465	
6	235	
7	325	
8	225	
9	9000	
10	800	
11	310	
12	585	
13	340	
14	350	
15	650	
16	725	
17	525	
18	435	
19	635	
20	235	
21	450	
22	200	
23	380	
24	335	
25	460	
26	475	
27	950	
28	220	
29	6200	
30	575	
31	200	
32	170	
33	775	
34	475	
35	165	
36	210	
37	200	
38	1440	
39	350	
40	230	
41	235	
42	190	
43	350	
44	450	
45	310	
46	400	
47	485	
48	925	
49	710	
50	310	
51	385	
52	310	
53	170	
54	310	
55	150	
56	365	
57	445	
58	210	
59	220	
60	160	
61	275	
62	2550	
63	575	
64-65	125	
66	395	
67	190	
68	210	
69	265	
70	300	
71	870	
72	285	
73	125	
74	1100	
75	360	
76	285	
77	360	
78	250	
79	1150	
80	160	
81	100	
82	500	
83	345	
84	460	
85	165	
86	405	
87	235	
88	225	
89	135	
90	200	
91	220	
92	770	
93	305	
94	115	
95	395	
96	275	
97	495	
98	360	
99	100	
100-101	300	
102	140	
103	200	
104	205	
105	740	
106	100	
107	235	
108	1650	
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137	200	
138	90	
139	285	
140	165	
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143	90	
144	165	
144/Variant	225	
145	125	
146	175	
147	770	
148	640	
149	100	
150	85	
151	225	
152	165	
153	185	
154	100	
155	75	
156	110	
157	240	
158	260	
159	800	
160	190	
161	475	
162	200	
163	190	
164	140	
165	245	
166	175	
167	195	
168-169	135	
170	180	
171	225	
172	145	
173	170	
174	80	
175	155	
176	85	
177	140	
178	2875	
179	160	
180	90	
181	180	
182	100	
183	85	
184	80	
185	140	
186	195	
187-188	120	
189	800	
190	180	
191	100	
192	130	
193	155	
194	180	
195	65	
196	175	
197	130	
198	100	
199	775	
200	105	
201	135	
202	75	
203	675	
204	155	
205	150	
206	85	
207	185	
208	140	
209	50	
210	45	
211	80	
212	50	
213	60	
214	170	
215	105	
216	65	
217	100	
218	130	
219	90	
220	120	
221	105	
222	100	
223	930	
224-226	80	

CBG Trendwatcher

Steve Mortensen Owner — **Colossus Comics**

HEATING UP

November new issue sales were fueled by ***Green Lantern Rebirth***, pre-orders for ***New Avengers*** #1 in CGC 9.8, ***Space Ghost***, ***Astonishing X-Men***, and ***Conan***. Hot back issues included ***1970s Marvel Conan the Barbarian***, ***Tomb of Dracula***, anything ***CGC 9.9*** and ***10.0***, ***NYX*** #3 CGC 9.8, ***Loki*** #1 CGC 9.8, ***and 1970s Marvel Star Wars***. We've sold out of our ***Green Lantern Rebirth*** #1s and 2nd, 3rd printings are also hard to come by. ***Identity Crisis #1 first printings*** are gaining momentum after the release of the second and third printings. ***New Avengers*** is also hot. ***Spider-Man variant covers*** are selling north of $50 ungraded. We've been pre-selling 9.8 copies of the regular editions for $39.95 with reading copy. ***Space Ghost*** is also a hot commodity. Great painted art. Cool character.

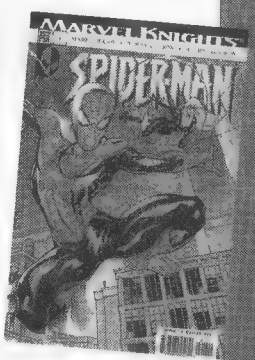
COOLING DOWN

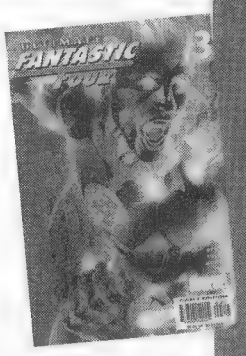
The Michael Turner ***Superman*** series seems to have cooled off a bit. Prices have dropped on ***Action*** #812 both printings. However, Michael Turner's ***Soulfire*** remains in high demand.

KEY SALES

November key sales included:

Marvel Knights Spider-Man #1 CGC 10.0 $300
NYX #3 CGC 9.8 (first Tatiana X-23) $175
Tomb of Dracula #12 (second Blade) CGC 9.6 $163.50
Batman #608 (2nd printing) CGC 9.8 $152.50
Star Wars (Marvel) #19 CGC 9.8 $113.50
Tomb of Dracula #48 (Blade app.) CGC 9.8 $110.05
Tomb of Dracula #50 CGC 9.6 $103.50
Magnus Robot Fighter #1 (Valiant) CGC 9.8 $103
Star Wars (Marvel) #49 CGC 9.8 $100
Swamp Thing #8 (first series) CGC 9.6 $90
Swamp Thing #9 (first series) CGC 9.6 $86
Conan the Barbarian #38 CGC 9.6 $80
Star Wars (Marvel) #51 CGC 9.8 $77
Demon #10 (first series) CGC 9.6 $75
Superman #204 CGC 9.9 (first Jim Lee) $75
Ultimate Fantastic Four #3 CGC 9.9 $75
Ultimate Spider-Man #54 (variant) CGC 9.6 $70
Wolverine (limited series) #1 CGC 9.6 $70
X-O Manowar #1 CGC 9.8 $67
Amazing Spider-Man #300 CGC 9.2 $66
Secret Wars #2 (Wolverine cover) CGC 9.8 $60





Steve Mortensen *runs* ***Colossus Comics*** *in Santa Clara,, Calif. Contact him at* ***steve@colossuscomics.com***, *or at his web site:* ***www.colossuscomics.com***.

	9	10	11	12	13	14	15	16	17	18	19	20
	Christmas cover		Pirate cover	Valentine's cover	Pirate cover	Pirate cover	Pirate cover	Easter cover	Baseball cover		May Crowning cover	
	DEC 46	JAN 47	JAN 47	FEB 47	FEB 47	MAR 47	MAR 47	APR 47	APR 47	APR 47	MAY 47	MAY 47
NM Price	$50	$50	$50	$50	$50	$50	$50	$50	$50	$50	$50	$50

GL: Emerald Twilight/ New Dawn

DC
WRITER:
RON MARZ
ARTISTS:
DARRYL BANKS, ET AL
COLOR • 192 Pgs.
$19.95

In what at the time was intended to be an ending for the Silver Age Green Lantern mythos and the beginning of a new era, Ron Marz was only partially successful in crafting this transition, capably rendered by several artists, mainly ongoing penciller Darryl Banks. Marz was most successful in establishing the new GL, Kyle Rayner, a 20-something freelance artist whose imagination comes in handy when, by random luck, he receives the last remaining power ring. Marz quickly establishes the new GL in the DC universe with appearances by Superman (with whom he faces Mongul) and Alan Scott, who brings him up to speed on GL history.

A decade later, Hal Jordan's descent into madness — manifested in his maiming and murder of several fellow GLs, and the effective destruction of the Corps itself — still comes off as out of character, forced more by the demands of the story to clear the decks for what was to come.

★★½ — George Nelson

www.dccomics.com
ISBN:1-56389-99-9

Four-Color Comics CONTINUED	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
227	160	
228	260	
229	50	
230	85	
231	150	
232	65	
233-234	100	
235	55	
236	85	
237	55	
238	710	
239-240	60	
241	70	
242	40	
243	115	
244	120	
245-246	55	
247	130	
248	165	
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250	110	
251	45	
252	120	
253-254	125	
255	65	
256	485	
257	60	
258	55	
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260	65	
261	145	
262	75	
263	435	
264	55	
265	80	
266	95	
267	40	
268	140	
269	125	
270	55	
271	65	
272	120	
273	50	
274	100	
275	415	
276	85	
277	65	
278	135	
279	150	
280	55	
281	95	
282	400	
283	90	
284	65	
285	200	
286-287	125	
288	55	
289	95	
290	52	
291	375	
292	260	
293	110	
294	40	
295	65	
296	125	
297	50	
298	90	
299	120	
300	375	
301	55	
302	52	
303	50	
304	95	
305	40	
306	50	
307	75	
308	335	
309	55	
310	75	
311	45	
312	135	
313	90	
314	55	
315	40	
316	135	
317	70	
318	335	
319	62	
320	70	
321	38	
322-323	40	
324	75	
325	90	
326	35	
327	65	
328	335	
329	100	
330	40	
331	155	
332	40	
333	48	
334	90	
335	85	
336	32	
337	40	
338	65	
339	85	
340	70	
341	150	
342	35	
343	80	
344	135	
345	32	
346	52	
347	65	
348	140	
349	65	
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351	35	
352	70	
353	85	
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355	65	
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357	45	
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360	35	
361	52	
362	75	
363	60	
364	28	
365	40	
366	65	
367	330	
368	250	
369	100	
370	32	
371	65	
372	45	
373	70	
374	28	
375	260	
376	60	
377	35	
378	220	
379	80	
380	45	
381	185	
382	145	
383	28	
384	55	
385	32	
386	1050	
387	65	
388	40	
389	35	

RETROVIEW
JSA #10

★★★★

DC
May 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

No CGC copies

"Wild Hunt"

Wildcat, recuperating since #4, is attacked by the new Injustice Society. He whups them all single-handedly.

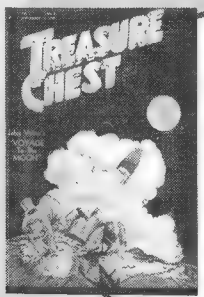
Ted Grant is home alone, nursing broken bones sustained in the first story arc. A hero without powers (and, in this case, clothes), he shows why Wildcat's in The JSA.

The new Injustice Society includes such second-generation villains as Tigress (daughter of The Sportsmaster and the original Huntress) and a new Icicle. There are villains with various axes to grind, such as Count Vertigo and Geomancer. The leader is Johnny Sorrow, a delightful continuity implant who, frankly, is too good to be an authentic Golden Age baddie.

© DC

Then $2.50 NOW $3

UNSLABBED Near Mint	SLABBED CGC 9.4 NM	UNSLABBED Near Mint	SLABBED CGC 9.4 NM	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
390	28	447	30	509	60
391	50	448	165	510	40
392	65	449	38	511	32
393	60	450	65	512	65
394	155	451	42	513	38
395	42	452-454	40	514	40
396	110	455	65	515-516	25
397	65	456	650	517	70
398	35	457	90	518	30
399	32	458	30	519	80
400	165	459	90	520	45
401	50	460	60	521	48
402	80	461	100	522	30
403	65	462	28	523	80
404	100	463	30	524	30
405	28	464	100	525	44
406	65	465	48	526	26
407	55	466	34	527	45
408	350	467	35	528	110
409	28	468	125	529	30
410	32	469	100	530	145
411	50	470	36	531	48
412	35	471	25	532	32
413	135	472	54	533	35
414	175	473	48	534	55
415	130	474	70	535	470
416	28	475	65	536	45
417	30	476	85	537	40
418	48	477	145	538	165
419	70	478	50	539	35
420	50	479	200	540	75
421	145	480	25	541	50
422	335	481	85	542	65
423	40	482-483	30	543	40
424	120	484	32	544	95
425	175	485	65	545	80
426	32	486	40	546-547	48
427-428	45	487	65	548-549	30
429	75	488	165	550	22
430	115	489	35	551	85
431	28	490	75	552	45
432	45	491	80	553	25
433	40	492-493	58	554	30
434	200	494	90	555	32
435	50	495	515	556	20
436	35	496	300	557	40
437	175	497	180	558	30
438	150	498-500	42	559	340
439	68	501	55	560	48
440	42	502	80	561	125
441	38	503	45	562	70
442	115	504	40	563	36
443	64	505	80	564	40
444	110	506	24	565	48
445	58	507	30	566	35
446	95	508	90	567	125



△ #6

Treasure Chest OF FUN & FACT Volume 3

Another source of classics

While *Classics Illustrated* was the main source of "inspiration" for students assigned various classics who didn't really want to read them, *Treasure Chest* did a few adaptations of its own early in the run, including Jules Verne's *Journey to the Moon.*

image © 1947 Geo. A. Pflaum

	Fishing cover	Football cover	*Alice in Wonderland* story			Adapts Verne's *Voyage to the Moon*		St. Nicholas story
	1	2	3	4	5	6	7	8
	SEP 47	SEP 47	SEP 47	OCT 47	OCT 47	NOV 47	NOV 47	DEC 47
NM Price	$40	$35	$35	$35	$35	$35	$35	$35

THE BOTTOM LINE

JSA #11

★★★★

DC
Jun 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Buzz
Inks: Michael Bair
Cover: Alan Davis

"Split"

Kobra downs a plane on which Atom-Smasher's mother is a passenger. Air Wave is a prisoner. Extant and the original Star-Spangled Kid turn up alive.

If it was ever personal, it's certainly personal now. The DEO wants The JSA to spring Maser (formerly Air Wave) from Kobra's hideout (which is on Blackhawk Island, of all places). This is not a hard sell, since Kobra's just killed a member's mother.

Then, Sylvester Pemberton shows up alive. He's the product of another timeline, courtesy of the timeline-bending Extant (Hank Hall, formerly Hawk). Extant, of course, killed several original JSAers during Zero Hour. Whew!

No CGC copies

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
568	45	
569	28	
570	145	
571	45	
572	42	
573	32	
574	165	
575	85	
576	30	
577	25	
578	55	
579	40	
580	36	
581	50	
582	45	
583	32	
584	50	
585	36	
586	45	
587	22	
588	110	
589	45	
590	65	
591	60	
592	50	
593	30	
594	85	
595	40	
596	375	
➥Turok		
597	55	
598	40	
599	35	
600	65	
601	35	
602	135	
603-604	45	
605	30	
606	90	
607	40	
608	45	
609	65	
610	100	
611	50	
612	32	
613	52	
614	100	
615	45	
616	32	
617	155	
618	50	
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621	36	
622	35	
623	25	
624	80	
625	50	
626	35	
627	65	
628	28	
629	65	
630	30	
631	165	
632	34	
633	30	
634	55	
635	145	
636-637	40	
638	25	
639	145	
640	45	
641	50	
642	45	
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648	55	
649	50	
650	80	
651	35	
652	30	
653	10	
654	35	
655	30	
656	200	
➥Turok		
657	35	
658	6	
659	45	
660	30	
661	35	
662	50	
663	60	
664	145	
665	52	
666	44	
667	40	
668	75	
669	65	
670	36	
671	145	
672	65	
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679	135	
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683	28	
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687	60	
688	75	
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715	35	
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718	25	
719	70	
720	75	
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722	50	
723	110	
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726	40	
727-728	25	
729	35	
730	30	
731	40	
732	150	
733	35	
734	135	
735	200	
➥Crusader Rabbit		
736	40	
737	55	
738	75	
739	40	
740	45	
741	75	
742-743	40	
744	30	
745	32	
746	25	
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748	35	
749	60	
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752	115	
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755	40	
756	34	
757	90	
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759	100	
760	135	
761	115	
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763	60	
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765	25	
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767	75	
768	50	
769	75	
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774	25	
775	95	
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779	45	
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781	90	
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783	25	
784	75	
785	95	
786	65	
787	42	
788	70	
789	45	
790	175	
791	80	
792	25	
793	30	
794	100	
795	75	
796	45	
797	65	
798	45	
799	30	
800	65	
801	25	
802	70	
803-804	55	
805	140	
806	60	
807	35	
808	80	
809-810	32	
811	115	
812	85	
813	95	
814	55	
815	75	
816	95	
817	25	
818	55	
819	40	
820	70	
821	80	
822	115	
823	25	
824	90	
825	45	
826	225	
➥Spin and Marty		
827	30	
828	35	
829	55	
830	95	
831	65	
832	40	
833	60	
834	45	
835	40	
836	75	
837	60	
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869	75	
870	30	
871	32	
872	125	
873	45	
874	75	
875	30	
876	95	
877	100	
878	225	
➥Peanuts		
879	35	
880	40	
881	35	
882	165	
883	40	
884	80	
885	85	
886	35	
887	110	
888	25	
889	110	
890	70	
891	75	
892	200	
➥Maverick		
893	55	
894	25	
895	105	
896	85	
897	65	
898	40	
899	45	
900	65	
901	45	
902	26	
903	25	
904	50	
905	200	
➥Annette		
906	30	
907	125	
908	32	
909	25	
910	95	
911	85	
912	190	
913	100	
914	110	
915	68	
916	45	
917	130	
918-919	75	
920	160	
921	65	
922	50	
923	25	
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935	45	
936	40	
937	115	
938	25	
939	45	
940-941	35	
942	55	
943	60	
944	165	
➥Sinbad		
945	95	
946	75	
947	48	
948	45	
949	58	
950	40	
951	110	
952	40	
953	36	
954	80	
955	25	
956	180	
➥Ricky Nelson		
957	90	
958	44	
959	40	
960	140	
961	55	
962	95	

CBG Trendwatcher

Jon Newman manager — **Ultimate Comics**

HEATING UP

The Incredibles sold out; ***Batman*** has been selling out even post-"War Games." ***Superman/Batman, Teen Titans***, and ***Identity Crisis*** still sell well.

COOLING DOWN

Marvel new releases, including *Avengers* #501-503 and *Astonishing X-Men*, aren't selling as well.

Ultimate Comics *(919-806-8282) is located in Durham, N.C.*

Steve Baginskie manager — **Yancy Street Comics**

HEATING UP

Space Ghost #1 sold out in two days. ***Superman/Batman*** is still topping our charts.

COOLING DOWN

Daredevil: Father hasn't moved. ***Amazing Spider-Man*** "Sins Past" is losing readership.

Yancy Street Comics *is in New Port Richey, Fla. Contact Steve Baginskie at (727)-844-0888.*

	9	10	11	12	13	14	15	16	17	18	19	20
	Christmas cover	Adapts *Hans Brinker*		Adapts *Gulliver's Travels*		Palomar Observatory cover and story		Robin Hood story	Baseball cover	Adapts *Two Years Before the Mast*		Glossy covers begin
	DEC 47	JAN 48	JAN 48	FEB 48	FEB 48	MAR 48	MAR 48	MAR 48	APR 48	APR 48	MAY 48	MAY 48
NM Price	$35	$35	$35	$35	$35	$35	$35	$35	$35	$35	$35	$35

Hyper Rune Vol. 1

Tamayo Akiyama, formerly of the Clamp Collective, has produced a wonky take on the magical girl genre. Classifying this one as a fantasy does it a disservice because, when it does work, it's as a comedy, the plot being a hodgepodge of overripe SF clichés.

TOKYOPOP
WRITER:
TAMAYO AKIYAMA
ARTIST:
TAMAYO AKIYAMA
B/W • 192 Pgs.
$9.99

Rune is a typically teen-ager unlucky enough to have a self-declared mad scientist grandfather who creates increasingly garish "Space Queen" costumes for her so she can battle aliens intent on world domination. Her understandable reaction to this is abject humiliation though she does like her blob-like little critter named "Chat" that can turn into a space ship (and looks like it was separated at birth with videogame character Kirby).

There's also a pair of cute boys who pilot a giant robot only because they're been bribed by their father who's also a mad scientist.

Rune gets a crush on an androgynous alien stuck in a female body — and they all end up in the same high school where the aliens have infiltrated the student council.

★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59532-241-8

△ #3

Treasure Chest OF FUN & FACT
Volume 4

Exciting adventures

While Chuck White, an all-American character, began his adventures in *Treasure Chest* Vol. 1 #1 and ran through the series' end more than 25 years later, *Treasure Chest* also ran dozens of other adventure-based serials over the years, cover-featuring at least one chapter from each.

Image © 1948 Geo. A. Pflaum

RETROVIEW
JSA #12

★★★★

DC
Jul 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Buzz
Inks: John Kalisz
Cover: Alan Davis

No CGC copies

"The Blood-Dimmed Tide"

The JSA rescues Air Wave. Mr. Terrific and Kobra throw down. Atom-Smasher catches the fleeing Kobra. The DEO is up to sneaky stuff with The Blackhawks.

Mr. Terrific and Kobra have a great fight, but it's nothing compared to Atom-Smasher's moment. Expanded to giant-size, Al catches Kobra's plane in a single full-page image. Despite his full-face mask (similar to the original Atom's), Atom-Smasher's rage is apparent and, frankly, scary. He comes dangerously close to crushing Kobra like a cheap action figure, until he's talked down by Jack Knight. Buzz is the first artist to do the series justice since the team of Sadowski and Bair.

© DC

Then $2.50 NOW $3

Four-Color Comics CONTINUED

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
963	45	
964	105	
965	50	
966	70	
967	36	
968	80	
969	165	
970	90	
971	55	
972	120	
973	110	
974	40	
975	65	
976	140	
977-979	25	
980	95	
981-983	70	
984	100	
985	65	
986	70	
987	45	
988	40	
989	60	
990	90	
991	30	123
992	90	
993	55	
994	110	
995	45	
996	32	
997	70	
998	175	
➥Ricky Nelson		
999	160	
1000	85	
1001	48	
1002	60	
1003	145	
1004	70	
1005	90	
1006	105	
1007	75	
1008	60	
1009	160	
1010	100	
1011	80	
1012	70	
1013	95	
1014	100	
1015	150	
1016	45	
1017	30	
1018	200	
1019	55	
1020	40	
1021	55	
1022	25	
1023	85	
1024	90	
1025	225	
➥Disneyland		
1026	85	
1027	75	
1028	225	
➥Rawhide		
1029-1030	50	
1031	60	
1032	25	
1033	45	
1034	35	
1035	58	
1036	55	
1037	145	
1038	60	
1039	40	
1040	120	
1041	110	
1042	45	
1043	130	
1044	75	
1045	60	
1046	45	
1047	185	
1048	165	
1049	75	
1050	65	
1051-52	120	
1053	45	
1054	65	
1055	100	
1056	52	
1057	45	
1058	70	
1059	75	
1060	140	
1061	55	
1062	42	
1063	44	
1064	45	
1065	40	
1066	125	
1067	115	
1068	32	
1069	115	
1070	110	
1071	100	
1072	48	
1073	125	
1074	30	
1075	75	
1076	90	
1077	110	
1078	90	
1079	45	
1080	60	
1081	25	
1082	75	
➥Spin & Marty		
1083	70	
1084	35	
1085	175	
➥Time Machine		
1086	25	
1087	120	
1088	48	
1089	65	
1090	26	
1091	50	
1092	70	
1093	65	
1094	40	
1095	120	
1096	65	
1097	160	
1098	70	
1099	45	
1100	220	
1101	70	
1102	95	
1103	160	
1104	70	
1105	95	
1106	100	
1107-1108	65	
1109	215	
➥Life of Donald Duck		
1110	295	
➥Bonanza		
1111-1112	55	
1113	80	
1114	65	
1115	160	
➥Ricky Nelson		
1116	55	
1117	75	
1118	85	
1119	45	
1120	75	
1121	105	
1122	30	
1123	85	
1124	85	70
1125	80	
1126	65	
1127	85	
1128	400	
➥Rocky & Friends		
1129	90	
1130	85	
1131	25	
1132	50	
1133	60	
1134	100	
1135	30	
1136	60	
1137	45	
1138	75	
1139	165	
➥Spartacus		
1140	45	
1141-1142	70	
1143	40	
1144	85	
1145	130	
1146-1147	65	
1148	100	
1149	40	
1150	100	
1151	40	
1152	265	
1153	40	
1154	440	
➥Santa Claus Funnies		
1155	165	
1156	95	
1157	70	
1158	85	
1159	90	
1160	165	
1161	95	
1162	75	
1163	70	
1164	75	
1165	120	
1166	235	
➥Rocky & Friends		
1167	75	
1168	95	
1169	165	
➥Sherlock Holmes		
1170	85	
1171	25	
1172	55	
1173	240	
➥Twilight Zone		
1174	35	
1175	26	
1176	45	
1177	30	
1178	60	
1179	75	
1180	140	
1181	55	
1182	45	
1183	110	
1184	125	
1185	35	
1186	85	
1187	80	
1188	120	
1189	65	
1190	70	
1191	165	
1192	140	
1193	85	
1194	40	
1195	70	
1196	45	
1197	65	
1198	75	
1199	80	
1200	65	
1201	40	
1202	150	264
➥Rawhide		
1203	60	
1204	40	
1205	70	
1206	25	
1207	80	
1208	225 △	440
➥Rocky & Friends		
1209	65	
1210	85	
1211	80	
1212	30	
1213	160	
1214	45	
1215	70	
1216	80	
1218	55	
1219-1220	75	
1221	180	
➥Bonanza		
1222	25	
1223	55	
1224	40	
1225	85	
1226	55	
1227	85	
1229	115	
1230	120	
➥Voyage/Bottom Sea		
1231	130	
1232	50	
1233	65	
1234	70	
1235	100	
1236	85	
1237	200	
➥Untouchables		
1238	90	
1239	45	
1240	75	
1241	30	
1242-1243	115	
1244	48	
1245	150	
➥Sherlock Holmes		
1246	35	
1247-1248	40	
1249	135	
➥Danny Thomas		
1250	90	
1251	48	
1252	240	
➥Andy Griffith		
1253	85	
1254	60	
1255	80	
1256	65	
1257	80	
1258	75	
1259	70	
1260	100	
1261	140	
➥Rawhide		
1262	70	
1263	80	
1264	40	
1265	75	
1266	26	
1267	85	
1268	25	
1269	140	286
➥Rawhide		
1270	200	
1271	60	
1272	35	
1273	65	
1274	36	
1275	200	
➥Rocky & Friends		
1276	32	
1278	110	
1279	45	
1280	55	
1281	28	
1282	135	
1283	175	
1284	55	
1285	140	
1286	170	
➥Untouchables		
1287	60	

Overland mail serial begins

Indian missionaries story

	1	2	3	4	5	6	7	8
	SEP 48	SEP 48	OCT 48	OCT 48	NOV 48	NOV 48	NOV 48	DEC 48
NM Price	$32	$32	$32	$32	$32	$32	$32	$32

JSA #13

★★★½

"Time's Assassin"

Hourman's Timeship has returned, piloted by Metron of The New Gods, whose Moebius Chair has been stolen by Extant. This is not a good development.

Extant has big goals. He wants Hourman's Worlogog so that he can go to the end of time and redesign the universe in his image. No big deal.

This issue has quite a bit of exposition but not at the expense of action. Extant tries his "aging to dust" trick on Hippolyta, but it doesn't work so well on immortals who don't age. He also has a new trick: stealing moments of time. In this case, it's the moment Jay Garrick became The Flash.

DC
Aug 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alex Davis

No CGC copies

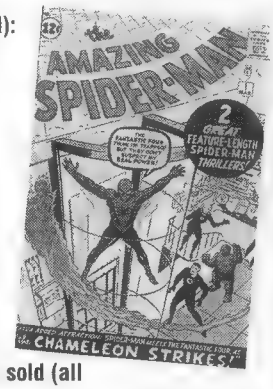
Then $2.50 NOW $3

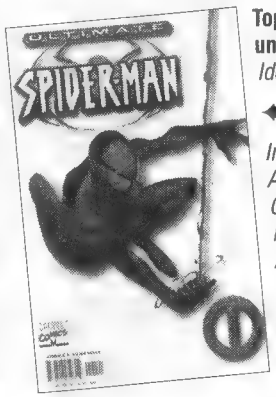
CBG Trendwatcher

Four-Color Fury $

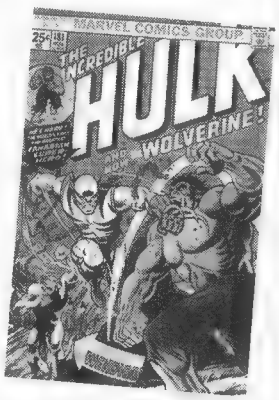
Chuck Rozanski owner — **Mile High Comics**

Top Golden and Silver Age sold (all unslabbed):
Amazing Spider-Man #1 in G $1,800 ➡
X-Men (first series) #1 in VG $1,800
Fantastic Four #1 in G $1,575
Amazing Spider-Man #14 in F $866.25
Fantastic Four #5 in VG $840
Avengers #1 in G $500
Avengers #1 in G $450
Incredible Hulk (first series) #6 in VG $405
Superman's Christmas Adventure #1 (Bailey Companies, 1944) in F $405
Detective Comics #10 in Fr #353.25

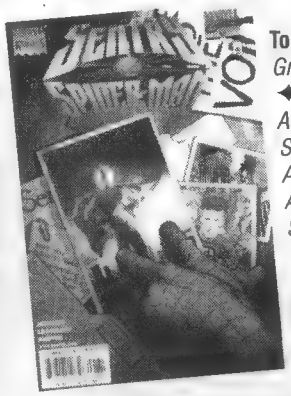




Top Modern comics sold (all unslabbed):
Identity Crisis #1 incentive in NM $675
⬅ *Ultimate Spider-Man* #1 (white cover) in NM $450
Incredible Hulk #181 in F $350
Amazing Spider-Man #129 in VF $320
Giant-Size X-Men in VG $236.25
Incredible Hulk #181 in VG $210
Amazing Spider-Man #122 in VF $184.50
Amazing Spider-Man #129 in F $180
Wolverine (2003) #20 variant in NM $162.50
Amazing Spider-Man #121 VF $130



Top CGC-graded comics sold:
Incredible Hulk #181 in 9.4 $2,425 ➡
Avengers (first series) #1 in 5.0 $1,000
Incredible Hulk #181 in 8.0 $600
Ghost Rider (first series) #1 in 9.4 $560
Amazing Spider-Man #2 in 4.0 $550
Amazing Spider-Man #97 in 9.6 $540
Amazing Spider-Man #98 in 9.6 $540
Fantastic Four #112 in 9.4 $525
Amazing Spider-Man #3 in 3.0 $500
Fantastic Four #121 in 9.8 $480



Top-selling comics (listed by unit leaders):
Green Lantern: Rebirth #1
⬅ *Sentry/Spider-Man* #1
Avengers #502
Sentry (San Diego edition) #1
Avengers #501
Amazing Spider-Man #510
Sentry/X-Men #1
Sub-Mariner (vol. 1) #6
Amazing Spider-Man #513
Avengers #503

***Chuck Rozanski** is the founder and owner of **Mile High Comics** in Denver. Contact him at (800) 676-6423 or visit the website at **www.milehighcomics.com**.*

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1288	150	
➥Twilight Zone		
1289	100	
1290	25	
1291	70	
1293	25	
1294	65	
1295	140	
➥Mr. Ed		
1296	50	
1297	35	
1298	48	
1299	110	
1300	150	
➥Comancheros		
1301	48	
1302	38	
1303	40	
1304	80	
1305	100	
1306	65	
1307	42	
1308	125	
1309	95	
1310	65	
1311	200	
➥Rocky & Friends		
1312	55	
1313-1328	80	
1330	135	
➥Brain Boy		
1332	80	
1333	58	
1335	35	
1336	48	
1337	90	
1341	210	
➥Andy Griffith		
1348	75	
1349	110	
1350	55	
1354	70	

Four-Star Battle Tales
DC, 1973

1	8	71
2-5	5	

Four Star Spectacular
DC, 1976

1	8	42
2-6	5	

Fraction
DC, 2004

1-6	3	

Frankenstein (Monster of)
MARVEL, 1973

1	24 △	139
2	12	56
3	9	
4	9	34
5	9	
6	7	57
7	7	
8	10	65
9	10	73
10	6	
11-17	5	
18	5	39

Frankenstein Mobster
IMAGE, 2003

0-3	3	

Fray
DARK HORSE, 2001

1	3	10
2-8	3	

Freak Force
IMAGE, 1993

1-7	2	
8-18	3	

Freak Force
IMAGE, 1997

1-3	3	

Freedom Fighters
DC, 1976

1	5	40
2-3	4	
4-15	3	

From Beyond the Unknown
DC, 1969

1	35	
2	18	
3-5	13	
6	10	
7	12	
8	12	44
9	12	
10	12	34
11	10	42
12-17	10	
18-25	8	

Frontline Combat
E.C., 1951

1	535	
2	340	
3	250	
4-5	200	
6-10	150	
11-15	120	

Funny Stuff
DC, 1944

1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	
51-59	26	
60-70	20	
71-79	16	

Further Adventures of Indiana Jones
MARVEL, 1983

1	3	
2-34	2	

Fury
DELL, 1962

1	25	

Fury
MARVEL, 1994

1	3	

Fury
MARVEL, 2001

1	4	
	CGC 9 9 avg	47
2-6	3	

Fury of Firestorm
DC, 1982

1	3	34
2-10	2	
11-61	1	
61/Variant	4	42
62-64	1	
Ann 1-5	2	

Floogles introduced

Seed parable

Army cover

Easter cover

9	10	11	12	13	14	15	16	17	18	19	20
DEC 48	JAN 49	JAN 49	FEB 49	FEB 49	MAR 49	MAR 49	APR 49	APR 49	MAY 49	MAY 49	JUN 49
NM Price $32	$32	$32	$32	$32	$32	$32	$32	$32	$32	$32	$32

Jack Kirby Reader Vol. 2

There's plenty to relish in this second volume of *The Jack Kirby Reader* which collects still more of his work from the late 1940s.

As in Vol. 1, there's plenty of his hard-edged crime stories and stark love stories, plus another "Flying Fool" strip seemingly inspired by the then-current movie *A Connecticut Yankee in King Arthur's Court*.

PURE IMAGINATION
WRITER:
JACK KIRBY
ARTIST:
JACK KIRBY
B/W • 150 Pgs.
$25

But the real run comes from the kitschier ones like supposedly true, but brutal "The Mad White God of Palm Island" or "My Problem Date," a teen romance with such hardcore Kirby concepts as futuristic vehicles and a street gang.

By far the strangest and the best are Kirby's oddball attempts at doing funny animal stories which ignore the traditional formula and instead give us a single anthropomorphized creature living in a world of humans (an inverted Kamandi?) Like Earl the Rich Rabbit, a talking millionaire bunny with a different house for each day of the weak or Lockjaw (that name sounds familiar) the Alligator, a tough-talking, derby-wearing, butt-kicking gator who goes to college.

★★★★ — **S.A. Bennett**

ISBN: 1-56685-926-6

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Futurama BONGO, 2000		
1	3	28
2-19	3	
Future World Comics GEORGE W DOUGHERTY, 1946		
1	200	
2	160	
Future World Comix WARREN, 1978		
1	7	
Gambit ETERNITY, 1988		
1	2	17
Gambit MARVEL, 1993		
1	3	
1/Gold	4	
2-4	3	
Gambit MARVEL, 1997		
1-4	3	
Gambit MARVEL, 1998		
1	3	
1/DF vars	4	
1/Sketch	6	
1/White	4	
2-4	3	
5-24	2	
25	3	
Anl 1999	5	
GS 1	4	
Gambit MARVEL		
1-4	3	
Gambit and Bishop MARVEL, 2001		
1-5	2	
Gambit and Bishop Alpha MARVEL, 2001		
1	2	
Gambit and Bishop Genesis MARVEL, 2001		
1	4	
Gangbusters DC, 1947		
1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9 ➥Lady Cop	140	236
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	
Geeksville IMAGE, 2000		
0-6	3	
Generation X MARVEL, 1994		
-1	2	
0.5-1	3	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995	4	
Ann '96-97	3	
Ann '98-99	4	
Special 1	5	
Ashcan 1	1	
Holiday 1	4	
Gen13 IMAGE, 1994		
0	4	
0.5	2	
0.5/Variant	5	
1	4	
1/Glasses vars.	5	
1/Fairchild	4	
2-5	3	
Ashcan 1	4	
Gen13 IMAGE, 1994		
-1-0	3	
1/3D	5	
1/13 variants	3	31
1/Puzzle	40	
2-10	3	
11	3	23
11/Variants	3	
12	3	
13	2	
13/Collector's	7	
14-24	3	
25	4	
25/Collector's	4	
26-49	3	
50	4	
51-77	3	
3D 1	5	
Anl 1	3	
Anl 1999-00	4	
Ghost DARK HORSE, 1994		
1-24	3	
25	4	
26-36	3	
Special 1-3	4	
Ghost DARK HORSE, 1998		
1	4	
2-22	3	
Ghost in the Shell DARK HORSE, 1995		
1	25	18
2	14	
3-4	10	
5-6	8	
7-8	7	
Ghost in the Shell 2: Man/ Machine Interface DARK HORSE, 2003		
1	4	
1/Hologram	10	
2-11	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ghostly Haunts CHARLTON, 1971		
20	6	
21-24	5	
25	5	33
26-30	5	
31-40	4	
41-58	3	
Ghost Rider MARVEL, 1973		
1 ▲	125	547
2 △	26	133
3 ▲	25	85
4 ▽	25	113
5 △	25	90
6	20	58
7	20	72
8 △	14	69
9	14	117
10 ▽	14	62
11 ▽	12	88
12-13	12	
14	12	49
15-16	12	
17	12	39
17/30¢	20	
18	12	48
18/30¢	20	
19	12	
19/30¢	20	
20	9	37
21-30	7	
31-34	6	
35	6	23
36-49	6	
50	4	
51-64	3	
65	3	10
66-67	3	
68	5	
69-80	3	
81	4	
Ghost Rider MARVEL, 1990		
-1	2	
1	4	20
2-6	3	
7-27	2	
28	3	
29-30	2	
31	3	
32-49	2	
50	3	
50/Variant	4	
51-60	2	
61	3	
62-92	2	
93	3	
Ann 1	4	
Ann 2	3	
Ghost Rider, Wolverine, Punisher: The Dark Design MARVEL, 1991		
1	6	
Ghosts DC, 1971		
1	73	324
2	25	
3-5	17	
6-10	10	
11-12	8	
13	8	74
14-19	8	
20	8	39
21-30	6	
31-39	5	
40	6	
41-47	5	
48	5	10
49-50	5	
51-66	4	
67	4	17
68-70	4	
71-112	3	
Giant-Size Avengers MARVEL, 1974		
1	24	
2	16	
3	18	75
4	18	73
5	10	43
... Captain America MARVEL		
1	14	69
... Captain Marvel MARVEL		
1	10	62
... Chillers MARVEL, 1974		
1 ➥1st Lilith	13	88
... Chillers MARVEL, 1975		
1	9	
2	6	54
3	6	
... Conan MARVEL, 1974		
1	16	53
2	10	40
3	7	
4	6	15
5	6	
... Creatures MARVEL, 1974		
1	10	88
... Daredevil MARVEL, 1975		
1	8	
... Defenders MARVEL, 1974		
1	7	75
2	5	
3	5	48
4-5	4	
... Doc Savage MARVEL, 1975		
1	6	37
... Doctor Strange MARVEL, 1975		
1	6	49
... Dracula MARVEL, 1974		
2	10	
3	8	
4 △	8	56
5	8	62
... Fantastic Four MARVEL, 1974		
1	15	
2	8	45
3	7	
4	8	
5	6	36
6	6	32
... Hulk MARVEL, 1975		
1	6	83
... Invaders MARVEL, 1975		
1	5	58
... Iron Man MARVEL, 1975		
1	8	62

RETROVIEW
JSA #14

★★★½

"Chaos Theory"

Half the JSA retreats inside Doctor Fate's amulet to plan their attack. They recruit Mordru to fight Extant. The female Dove returns from the dead.

The situation is so dire that The JSA is forced to make a deal with the devil. That this is not done lightly is not lost on the reader. But there are nagging questions. For example, how did The Flash get his powers back?

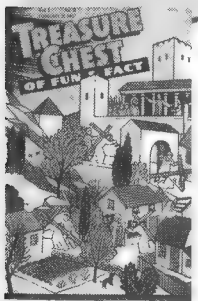
Mordru waxes eloquent about how the second Dove's death is what drove Hall mad. Given his abilities, he rewrote history to keep her alive. But why resurrect her to keep her prisoner? And why not bring back his brother, the original Dove?

DC
Sep 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

© DC

No CGC copies

Then $2.50 NOW $3



△ #13

Treasure Chest OF FUN & FACT
Volume 5

Educational covers as well

While many *Treasure Chest* stories were designed to teach readers about a variety of topics, only a few covers had educational themes, as well. In the case of Vol. 5 #13, The Stations of the Cross (Christ's journey to crucifixion) appeared on a wraparound cover.

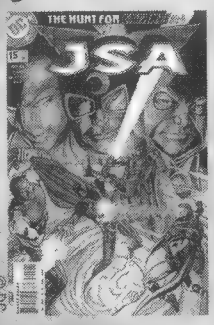
image © 1950 Geo. A. Pflaum

Army surplus back cover ad — Football cover — Sacred Heart missionaries story — Thanksgiving cover — Christmas cover

	1	2	3	4	5	6	7	8
	SEP 49	SEP 49	OCT 49	OCT 49	NOV 49	NOV 49	NOV 49	DEC 49
NM Price	$32	$30	$30	$30	$30	$30	$30	$30

THE BOTTOM LINE

JSA #15 ★★★★



"Crime and Punishment"

In the future, an adult Star-Spangled Kid writes her memoirs of the climax of the battle with Extant. In the aftermath, a number of members leave the team.

You think making a deal with Mordru was a tough call? Look at what Atom-Smasher does here: He uses The Worlogog to remove his mother from her doomed flight and replace her with Extant. If you think effectively executing the villain is easy, remember that he spared Kobra.

This issue is appropriately dedicated to Courtney Elizabeth Johns, writer Geoff Johns' sister. Not only was she the model for The Star-Spangled Kid, but she died on TWA flight 800 in 1996.

DC
Oct 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

No CGC copies

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Kid Colt MARVEL, 1975		
1	16	
2	12	142
3	12	76
... Man-Thing MARVEL, 1974		
1	8	57
2-3	6	
4	10	37
5	8 △	46
... Marvel Triple Action MARVEL, 1975		
1	5	
2	4	45
... Master of Kung Fu MARVEL, 1974		
1	8	
2	5	
3-4	4	
... Power Man MARVEL, 1975		
1	4	64
... Spider-Man MARVEL, 1974		
1	36	147
2	12	48
3	12	48
4	38	159
➥Punisher app.		
5	12	50
6	12	63
... Super-Heroes MARVEL, 1974		
1	16	82
... Super-Stars MARVEL, 1974		
1	5	72
CGC 9.9 avg		924
... Super-Villain Team-Up MARVEL, 1975		
1	7	64
2	6	30
... Thor MARVEL, 1975		
1	20	78

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Werewolf By Night MARVEL, 1974		
2	6	
3-4	5	
5	5	46
... X-Men MARVEL, 1975		
1	800	1494
➥1st new X-Men		
2	80	118
G.I. Combat DC, 1957		
44	350	
45	225	
46	115	
47-50	100	
51-60	85	
61-66	70	
67	110	
➥1st Tank Killer		
68-86	70	
87	260	
➥1st Haunted Tank		
88-100	55	
101-110	45	
111-113	38	
114	75	
➥Haunted Tank ongin		
115-120	28	
121-140	22	
141-145	8	
146-150	10	
151-160	8	
161-180	7	
181-195	5	
196	5	19
197-200	5	
201-228	4	
229	4	30
230-250	4	
251-257	3	
258	3	15
259-288	3	
G.I. Joe DARK HORSE, 1995		
1-4	2	
G.I. Joe DARK HORSE, 1996		
1-4	3	
G.I. Joe IMAGE, 2001		
1	3	15
CGC 9.9 avg		72
2	3	7

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3	3	10
4	4	
5	3	6
6-25	3	
G.I. Joe DEVIL'S DUE, 2004		
26-35	3	
35/Variant	4	
36	3	
G.I. Joe: Frontline IMAGE, 2002		
1	3	
1/Platinum	5	11
2-18	3	
G.I. Joe: Master & Apprentice DEVIL'S DUE, 2004		
1-4	3	
G.I. Joe Order of Battle MARVEL, 1986		
1	1	18
2-4	1	
G.I. Joe, A Real American Hero MARVEL, 1982		
1	14 ▽	37
2	8	22
3	4	18
4	4	18
5	4	25
6	4	12
7-8	4	
9	4 ▽	22
10	6 ▽	20
11	4 ▽	15
12-13	4	
14	5 ▽	15
CGC 9.9 avg		128
15-18	4	
19	6	30
20	4	22
21	15 ▽	90
➥Silent issue		
22	4	
23	4	10
24-25	4	
26	4	27
27	4	16
28-33	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
34	4	9
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	5	7
CGC 9.9 avg		47
57	3	
58	4	
CGC 9.9 avg		29
59-74	3	
75	3	11
76-94	3	
95	3	19
96-150	3	
151	3	19
152	7	31
153	7	29
154	7	
155	16 △	63
➥Low circulation		
Yearbook 1	3	
YB 2-4	2	
SP 1	20	113
G.I. Joe: Reloaded DEVIL'S DUE, 2004		
1	5	
2-8	3	
G.I. Joe/ Transformers IMAGE, 2003		
1-6	3	
Girl Genius STUDIO FOGLIO, 2000		
1	3	
Ashcan 1	1	
2-3	3	
4-11	4	
Give Me Liberty DARK HORSE, 1990		
1-4	5	
Global Frequency DC, 2002		
1-12	3	
Glory IMAGE, 1995		
0-11	3	
12	4	
12/Variant	5	
13-23	3	
Godzilla MARVEL, 1977		
1	12	23
1/35¢	15	23
2	6	
2/35¢	15	
3	5	
3/35¢	15	
4-5	5	
6-10	4	
11	3	10
12-24	3	
Golden Age DC, 1993		
1-4	6	
Gomer Pyle GOLD KEY, 1966		
1	40	
2	25	135
3	25	
Goon AVATAR, 1998		
1	15	
2	10	
3	10	27

New Comics Stats

Top ordered comics for November

Comics shops ordered more than **6.5 million comic books** from **Diamond Comic Distributors** in November, an increase of 6% over the same month in 2003, which also had four shipping weeks.

Unless sales crater in December, 2004 will definitely be an up year for the new-comics business — and, potentially, the best year since 1997.

Orders shown below are **estimates:**

Share of Top 300 (Units)

Publisher	Share
Marvel	47.47%
DC	35.70%
Image	4.19%
Devil's Due	3.47%
Dark Horse	2.26%
Dreamwave	1.77%
Idea/Design	0.73%
Dynamic Forces	0.63%
Avatar	0.52%
Archie	0.52%

	Comic Book	Price	Publisher	Orders
1	Superman Batman #13	$2.95	DC	157,900
2	Astonishing X-Men #6	$2.99	Marvel	134,800
3	Identity Crisis #6	$3.95	DC	132,400
4	Superman Batman #14	$2.95	DC	121,800
5	Superman #211	$2.50	DC	106,500
6	Avengers #503 (#88)	$3.50	Marvel	105,800
7	Avengers Finale #1	$3.50	Marvel	101,400
8	Ultimate Fantastic Four #13	$2.25	Marvel	96,800
9	Ultimate X-Men #53	$2.25	Marvel	92,100
10	Uncanny X-Men #452	$2.25	Marvel	92,000
11	Ultimate Spider-Man #68	$2.25	Marvel	91,100
12	Ultimate Spider-Man #69	$2.25	Marvel	90,000
13	JLA Classified #1	$2.95	DC	88,700
14	X-Men #164	$2.25	Marvel	88,600
15	Amazing Spider-Man #514	$2.25	Marvel	87,100
16	Green Lantern Rebirth #2	$2.95	DC	86,300
17	Ultimate Fantastic Four #12	$2.25	Marvel	84,400
18	Wolverine #22	$2.25	Marvel	81,800
19	X-Men The End #5	$2.99	Marvel	69,600
20	Iron Man Vol. 4, #1	$3.50	Marvel	69,000
21	Marvel Knights Spider-Man #8	$2.99	Marvel	68,300
22	Captain America #1	$2.99	Marvel	67,200
23	Batman #634	$2.25	DC	63,800
24	JLA #108	$2.25	DC	63,400
25	Teen Titans #18	$2.50	DC	61,500
26	Supreme Power #13	$2.99	Marvel	57,800
27	Detective Comics #800	$3.50	DC	52,400
28	Fantastic Four #520	$2.99	Marvel	51,700
29	Daredevil #67	$2.99	Marvel	51,300
30	Spectacular Spider-Man #21	$2.25	Marvel	50,600
31	JSA #67	$2.50	DC	47,700
32	Avengers: Earth's Mightiest #1	$3.50	Marvel	46,900
33	New Thunderbolts #1	$2.99	Marvel	45,800
34	Excalibur #7	$2.99	Marvel	44,800
35	Marvel Team-Up #1	$2.25	Marvel	44,500
36	Flash #216	$2.25	DC	43,600
37	Conan #10	$2.99	Dark Horse	43,200
38	The Punisher #13	$2.99	Marvel	42,100
39	Avengers Earths Mightiest #2	$3.50	Marvel	41,900
40	X-Force #4	$2.99	Marvel	41,500
41	Venom Vs Carnage #4	$2.99	Marvel	41,500
42	The Punisher #14	$2.99	Marvel	41,500
43	Pulse #6	$2.99	Marvel	40,900
44	Ultimate Elektra #4	$2.25	Marvel	40,900
45	New Thunderbolts #2	$2.99	Marvel	40,100
46	Transformers/G.I. Joe #1	$2.95	Dreamwave	38,900
47	Action Comics #821	$2.50	DC	38,900
48	Spider-Man India #1	$2.99	Marvel	37,800
49	Marvel Team-Up #2	$2.25	Marvel	37,500
50	Nightcrawler #2	$2.99	Marvel	36,500

***Source:** Diamond Comic Distributors, Comics & Games Retailer magazine*

	9	10	11	12	13	14	15	16	17	18	19	20
			Talent show cover	St. Valentine cover	Stations of the Cross cover		Track cover	Palm Sunday cover		Chuck White cover		Amusement park cover
	DEC 49	JAN 50	JAN 50	FEB 50	FEB 50	MAR 50	MAR 50	APR 50	APR 50	MAY 50	MAY 50	MAY 50
NM Price	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30

Jack Staff
Vol. 2 #1-4

Who is Jack Staff? Think of him as the original Captain Britain, re-envisioned with the same admiration and intensity as (though with a little less sophistication than) Alan Moore's Marvelman.

IMAGE
WRITER:
PAUL GRIST
ARTIST:
PAUL GRIST
COLOR • 28 PGS.@
$2.95@

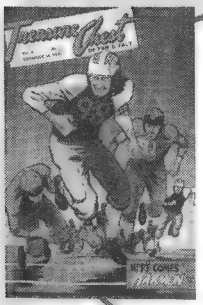
If you've been following the black-and-white self-published series, you know what to expect. The color art adds a nice touch and brings this series a step closer to its inspiration: classic Marvel comics of the '60s and '70s.

If Grist knows one thing about comics, it's how to pace the tale impeccably. The plot is broken down into various places, settings, and even points of view, as various characters break the fourth wall — but not in a corny, She-Hulk manner.

If this title suffers from anything, it's the plague of infrequency. What was promised as a bimonthly wound up being quarterly, with multiple issues solicited way before their actual release dates. In the meantime, Grist's first series, Kane, is also being reprinted by Image and worth twice the cover price.

★★★½ **— Scott Semet**

www.imagecomics.com



△ #1

Treasure Chest
OF FUN & FACT
Volume 6

A cover makeover

After the title switched from newsprint to glossy covers with Vol. 3 #20, it was another two years before it carried a redesigned cover with what would come to be the longest-used *Treasure Chest* logo. This volume also featured a series of stories about scientists.

image © 1950 Geo. A. Pflaum

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Goon ALBATROSS, 2002		
1	10	
1/Variant	10	
2-4	5	
Goon DARK HORSE, 2003		
1-7	3	
Gorgo CHARLTON, 1961		
1	110	
2	65	206
3	48	
4-5	36	
6-10	32	
11-13	24	
14	24	56
15-16	24	
17-18	16	
19	16	57
20-23	16	
Gotham Central DC, 2003		
1-26	3	
Gray Area IMAGE, 2004		
1	8	
CGC 9.9 avg		25
2-3	6	
Green Arrow DC, 1988		
0	3	
1	4	14
2	2	7
3	2	10
4-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101 ▽ ➥Death of O Queen	18	37
102-124	2	
125	4	
126-136	3	
137	4	14
1000000	3	
Ann 1	4	
Ann 2-7	3	
Green Arrow DC, 1983		
1-2	3	
3-4	2	
Green Arrow DC, 2001		
1-2	6	
3-42	3	
43 ➥Speedy HIV	7	
44	4	
Green Arrow: Longbow Hunters DC, 1987		
1	4	
2-3	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Green Arrow: Wonder Year DC, 1993		
1-4	2	
Green Goblin MARVEL, 1995		
1	3	11
2	2	7
3-13	2	
Green Lantern DC, 1941		
1 ➥Grn Lantern origin	28500	
2	6300	
3	4450	
4	3400	
5	2325	
6-7	1800	
8-10	1525	
11-20	1220	
21-30	1075	
31-34	915	
35-38	1140	
Green Lantern DC, 1960		
1 ➥1st Guardians	2900	
2	775	
3	475	
4-5	350	
6	300	
7-10	250	
11-12	180	
13	185	
14	150	
15-16	145	
17	135	555
18-20	135	
21-24	120	
25	120	623
26	120	
27	120	486
28	120	387
29	120	
30	100	463
31-33	70	
34 ▽	70	237
35	70	279
36	70	
37 △	70	278
38	70	305
39	70	221
40 ➥GA Lantern app.	320	1262
41	50	253
42-50	50	
51	40	173
52	40	286
53	40	
54	40	209
55	40	
56	40	145
57	40	146
58	40	203
59 ▽ ➥1st Guy Gardner	110	454
60-62	40	
63	40	130
64	40	155
65	40	222
66	40	129
67-70	40	
71-72	24	
73 ▽	24	208
74-75	24	
76 ➥Green Arrow starts	210	2009
77	75	231
78	75	
79	58	
80	58	175
81	45	204
82	45	193
83	45	165
84	45	206

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
85	45	189
86 ➥Drug issue	60	212
87 △	50	210
88	20	98
89	30	165
90	10	31
91-92	10	
93-96	9	
97	9	29
98-99	9	
100	10	
101	9	
102-111	4	
112	8	
113-115	3	
116	8	28
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141-144	3	
145-149	2	
150	5	18
CGC 9.9 avg		64
151-193	2	
194	3	
195	4	15
196-205	2	
Special 1-2	3	
Green Lantern DC, 1990		
0	4	
1	7	24
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
48-49	5	
50	5	19
51	3	
52-80	2	
81	3	
81/Variant	4	
82-99	2	
100	3	
100/Variant	3	
101-149	2	
150	4	
151-174	2	
175	4	

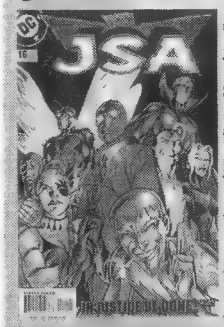
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
CGC 9.9 avg		26
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1	4	
Ann 2-3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Ann 9	4	
Ann 1963	6	
GS 1-3	5	
3D 1	5	
3D 1/Ltd.	17	
Green Lantern Corps DC, 1985		
205-224	2	
Ann 1	3	
Ann 2-3	2	
Green Lantern: Emerald Dawn DC, 1989		
1-6	2	
Green Lantern: Emerald Dawn II DC, 1991		
1	2	
2-6	1	
Green Lantern: Our Worlds At War DC, 2001		
1	3	
Green Lantern: Rebirth DC, 2005		
1	12	
1/2nd	7	
1/3rd	4	
2	7	
2/2nd	4	
Gregory DC, 2004		
1	8	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	5	
3	8	
3/Gold	9	
4	5	
Grendel COMICO, 1983		
1	45	70
2	35	74
3	26	81
Grendel COMICO, 1986		
1	5	
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	
Grim Ghost ATLAS-SEABOARD, 1975		
1	3	40
2-3	2	
Groo IMAGE, 1994		
1	4	
CGC 9.9 avg		52
2-3	3	
4-12	2	
Groo The Wanderer PACIFIC, 1982		
1	7	24
CGC 9.9 avg		68
2	5	
3-4	4	
CGC 9.9 avg		35
5-8	3	
Guardians MARVEL, 2004		
1-5	3	
Guardians of the Galaxy MARVEL, 1990		
1-24	2	
25	3	
25/Variant	3	
26-29	2	
30-35	1	
35/Variant	3	
36-38	1	

	1	2	3	4	5	6	7	8
		Marconi story		Chuck White cover		Thanksgiving cover		Christmas cover
NM Price	SEP 50 $30	SEP 50 $30	OCT 50 $30	OCT 50 $30	NOV 50 $30	NOV 50 $30	DEC 50 $30	DEC 50 $30

RETROVIEW
JSA #16

★★★½



"Divide and Conquer"

The new Injustice Society returns. Instead of ganging up on one member *en masse*, they surprise them by attacking individually and in small groups.

The team has new blood. Most intriguing is Rival, an actual Golden Age "Reverse-Flash" from *Flash Comics* #104 (1949). Of everything referenced in the series to date, nothing cries out for a reprint more than this tale.

The art on the first few pages is not of its usual quality. (Who are these people? That's supposed to be Sand? That's Black Canary?) Happily, things click back into place around Page 6.

DC
Nov 2000 • 22 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

© DC

No CGC copies

Then $2.50 NOW $3

JSA #17 ★★★

"Cold Comfort"

Mr. Terrific works to save the mortally wounded Sentinel. The JSA fights the Injustice Society. Black Adam reforms (again). Johnny Sorrow kills Doctor Mid-Nite.

One of the two best scenes in this issue is Flash vs. Rival. This is a true grudge match, decades in the making. Rival is also portrayed as a deadly serious threat.

The other high point is Black Adam forcefully convincing Wildcat of his sincerity (although Black Adam's features look a little odd).

Don't worry too much about Doctor Mid-Nite. Johnny Sorrow kills by showing his face, and Mid-Nite is blind.

DC
Dec 2000 • 23 pp.
Writer: David Goyer, Geoff Johns
Pencils: Stephen Sadowski
Inks: Michael Bair
Cover: Alan Davis

No CGC copies

Then $2.50 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
39	3	
40-47	1	
48-50	2	
50/Variant	3	
51-61	2	
62	3	
Ann 1-4	3	
Gunhawks MARVEL, 1972		
1	25	180
2	15	
3-7	8	
Gunsmith Cats DARK HORSE, 1995		
1-10	3	
Gunsmoke DELL, 1957		
6-10	35	
11-16	25	
17	25	151
18-20	25	
21-27	22	
Gunsmoke GOLD KEY, 1969		
1	30	
2-6	20	
Gun Theory MARVEL, 2003		
1-2	3	
Guy Gardner Reborn DC, 1992		
1-3	5	
Guy Gardner: Warrior DC, 1994		
0-24	2	
25	3	
26-29	2	
29/Variant	3	
30-44	2	
Ann 1-2	3	
Hacker Files DC, 1992		
1-12	2	
Halloween CHAOS, 2000		
1	3	13
Hammerlocke DC, 1992		
1-9	2	
Hanna-Barbera Super TV Heroes GOLD KEY, 1968		
1 ➥Herculoids	58	
2 ➥Birdman	36	76
3	36	
4-5	30	
6-7	35	
Happy Days GOLD KEY, 1979		
1	15	69
2-3	8	
4	8	39
5-6	8	
Harbinger VALIANT, 1992		
0	4	
0/Pink	7	
1 △	15	43
2	6	
3-5	4	
6-24	3	
25	4	
26-41	3	
H.A.R.D. Corps VALIANT, 1992		
1	4	
1/Gold	7	
2-4	3	
5-30	2	
Hardy Boys GOLD KEY, 1970		
1	28	
2	18	
3	18	38
4	18	29
Harley Quinn DC, 2000		
1	4	
CGC 9.9 avg		69
2-10	3	
11	2	
12	3	
13-22	2	
23-38	3	
Harley Quinn: Worlds At War DC, 2001		
1	3	
Harvey MARVEL, 1970		
1	20	180
2	12	
3	8	
4-6	6	
Hate FANTAGRAPHICS, 1990		
1	8	
2	5	
3-6	4	
7-30	3	
Haunted CHARLTON, 1971		
1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	
Haunt of Fear E.C., 1950		
1	2250	
2-3	900	
4	675	
5	485	
6-9	375	
10	340	
11-13	250	
14	325	
15	240	
16	240	1052
17	240	
18	260	
19	300	
20	225	
21-28	190	
Havok & Wolverine: Meltdown MARVEL, 1989		
1-4	4	
Hawk & Dove DC, 1968		
1	30	
2	20	121
3	18	
4	18	129
5	18	212
6	18	88
Hawk & Dove DC, 1988		
1-2	3	
3-5	2	
Hawk & Dove DC, 1989		
1	2	
2-24	1	
25	2	
26-27	1	
28	2	
Ann 1-2	2	
Hawk & Dove DC, 1997		
1-5	3	
Hawkeye MARVEL, 1983		
1	3	
2-4	2	
Hawkeye MARVEL, 1994		
1-4	2	
Hawkeye MARVEL, 2003		
1-8	3	
Hawkman DC, 1964		
1	350	1687
2	140	
3	85	264
4 ➥1st Zatanna	140	
5	85	238
6	65	257
7-10	65	
11-12	50	
13	50	122
14-15	50	
16-19	36	
20-27	32	
Hawkman DC, 1986		
1	3	
2-17	2	
Special 1	3	
Hawkman DC, 1993		
0-1	3	
2-33	2	
Ann 1-2	4	
Hawkman DC, 2002		
1	3	11
2	3	9
3-35	3	
Hawkworld DC, 1989		
1-3	4	
Hawkworld DC, 1990		
1	3	
2-32	2	
Ann 1-3	3	
Hellblazer DC, 1988		
1	7	32
2	5	
3-13	4	
14-26	3	
27 ➥Gaiman story	9	
28-39	3	
40	4	
41 ➥1st Ennis story	6	
42-46	4	

New Comics Stats

Top sellers at retail for October

Where the list on the previous page represented what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports at month's end to ***Comics & Games Retailer*** magazine.

While not as exact as order data, this ranking helps to show those titles that are performing better in shops than their orders would indicate. **DC's *Green Lantern: Rebirth,*** for example, came in 16th in orders for the month, but 7th in actual retailer sales.

1 *Superman/Batman*
2 *Identity Crisis*
3 *Astonishing X-Men*
4 *Ultimate Spider-Man*
5 *Superman*
6 *Ultimate X-Men*
7 *Green Lantern: Rebirth*
8 *Ultimate Fantastic Four*
9 *X-Men*
10 *Uncanny X-Men*
11 *Wolverine*
12 *Amazing Spider-Man*
13 *Avengers*
14 *JLA Classified*
15 *Batman*
16 *Teen Titans*
17 *JLA*
18 *Avengers: Finale*
19 *Marvel Knights: Spider-Man*
20 *X-Men: The End*
21 *Ultimate Nightmare*
22 *Conan*
23 *Iron Man*
24 *Flash*
25 *Secret War*
26 *Ultimate Marvel Team-Up*
27 *Detective Comics*
28 *Ultimate Elektra*
29 *Daredevil*
30 *Supreme Power*
31 *Captain America*
32 *Excalibur*
33 *Avengers: Earth's Heroes*
34 *G.I. Joe/Transformers*
35 *JSA*
36 *We3*
37 *Transformers Gen. One*
38 *Batman: Gotham Knights*
39 *Nightcrawler*
40 *Robin*
41 *Spectacular Spider-Man*
42 *Transformers: War Within*
43 *Nightwing*
44 *Strange*
45 *Teen Titans Legion*
46 *Ultimates*
47 *District X*
48 *Green Lantern*
49 *Conan: Daughters/Midora*
50 *Batgirl*

"*Identity Crisis* continues to sell out, despite continual increases in orders. *Superman/Batman* retains its mark as our best-selling DC comic. *G.I. Joe vs. Transformers, Vol. 2* shows that there's still some life left in the old '80s nostalgia wave. *Conan: Daughters of Midora* one-shot outsold the monthly and was Dark Horse's best showing. *Thor* ended its run on a high note, and the sales support it. And *Green Lantern: Rebirth* debuted with stronger sales than the monthly had seen in a while."

James Meeley,
Ron's Coins & Collectibles, Yakima, WASHINGTON

"*Space Ghost* — I don't know if it was the Alex Ross cover or the serious slant, but it sold awfully quickly. We had to give it a little push, but *Marvel Team-Up* sold pretty well. *Superman/Batman* delayed? Customers here couldn't care less. They just want the best *Superman* book, or the best *Batman* book, depending on their perspective."

Carol Cazzarin,
Carol & John's Comic Shop, Cleveland, OHIO

"Independent, non-super-hero comics are on the rise because I read them and recommend them to customers."

Jefferson Powers,
Clockwork Comics & Games, Englewood, COLORADO

Goon – Hellblazer $ –

Samuel Morse story — Vatican Council story — Ampere story — Baseball story — Baseball story — Story of batteries

	9	10	11	12	13	14	15	16	17	18	19	20
	JAN 51	JAN 51	FEB 51	FEB 51	MAR 51	MAR 51	MAR 51	APR 51	APR 51	MAY 51	MAY 51	JUN 51
NM Price	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30	$30

Kare First Love Vol. 1

Love manga doesn't get much more predictable than *Kare First Love*, but it's also proof these genre formulas become formulas because they work. Smart-girl Karin's glasses make her nearly invisible to all except her counterfeit friend Yuka who uses her as a supposedly unattractive accessory to make her look even better. Of course Yuka immediately sets her hooks for hunky heartthrob Kiriya and arranges several fake group outings, dragging a reluctant Karin along for cover.

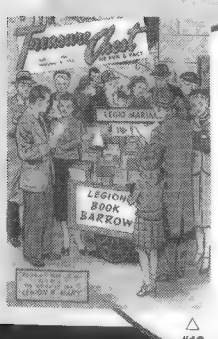
VIZ
WRITER:
KAHO MIYASAKA
ARTIST:
KAHO MIYASAKA
B/W • 200 Pgs.
$9.99

Although she suffers multiple humiliations both physically and verbally, in spite of it all, Kiriya sees the girl behind the glasses which naturally enrages Yuka.

So boy likes girl, girl likes boy, you'd think this would be your happy ending incarnate, but love's more complicated in manga so the beaten-down Karin has to find the confidence and self-worth to both stand up to Yuka and believe she's worthy of happiness. The art is attractive, even if all the eyes tend toward the dewy and enormous and, while the story is definitely predictable, it's also strangely satisfying.

★★★ **— S.A. Bennett**

www.viz.com
ISBN: 1-59116-394-3



△ #12

Treasure Chest OF FUN & FACT Volume 7

Looking at Lloyd Ostendorf

While many *Treasure Chest* artists and writers were good, one of the outstanding artists was Lloyd Ostendorf. Whether he was portraying early martyrs and saints or working on citizenship pieces, his realistic style stood out and drew readers into the story.

image © 1952 Geo. A. Pflaum

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Hellblazer CONTINUED		
47-49	3	
50	4	
51-74	3	
75	4	
76-199	3	
200	5	
201-202	3	
Ann 1	6	
Special 1	5	
Hellblazer Special: Bad Blood DC, 2000		
1-4	3	
Hellblazer Special: Lady Constantine DC, 2003		
1-4	3	
Hellblazer/ The Books of Magic DC, 1997		
1-2	4	
Hellboy: Almost Colossus DARK HORSE, 1997		
1-2	3	
Hellboy: Box Full of Evil DARK HORSE, 1999		
1-2	3	
Hellboy Christmas Special DARK HORSE, 1997		
1	4	
Hellboy: Conqueror Worm DARK HORSE, 2001		
1-4	3	
Hellboy Corpse and The Iron Shoes DARK HORSE		
1	4	
Hellboy Jr. Halloween Special DARK HORSE, 1997		
1	4	
Hellboy: Seed of Destruction DARK HORSE, 1994		
1	6	
2-4	4	
Hellboy: The Third Wish DARK HORSE, 2002		
1-2	3	
Hellboy: The Wolves of Saint August DARK HORSE		
1	5	
Hellboy: Wake the Devil DARK HORSE, 1996		
1-5	4	
Hellboy: Weird Tales DARK HORSE, 2003		
1-8	3	
Hellboy Jr. DARK HORSE, 1999		
1-2	3	
Hepcats DOUBLE DIAMOND, 1989		
1	5	
2	4	
3-14	3	
Special 1-2	4	
Herbie DARK HORSE, 1992		
1-2	3	
Herbie ACG, 1964		
1	95	
2	60	
3-5	48	
6-7	40	
8	50	
9-10	38	
11-23	30	
Hercules MARVEL, 1982		
1-4	2	
Hercules MARVEL, 1984		
1	2	
2-4	1	
Hercules Unbound DC, 1975		
1	6	45
2-3	4	
4-12	3	
H-E-R-O DC, 2003		
1	3	12
2-22	3	
Heroes Reborn MARVEL, 1996		
0.5	3	
Hero for Hire MARVEL, 1972		
1	90	449
2	25	48
3	14	
4-6	12	
7-9	9	
10	8	31
11-12	9	
13	9	52
14	9	
15	9	23
16	9	
Hex DC, 1985		
1	2	17
2-18	2	
Hip Flask: Elephantmen ACTIVE IMAGES, 2003		
1/Desert	4	
1/Street	4	
1/Sushi	4	
1/Townhouse	4	

RetroView 1602

MARVEL COMICS

Reviewed by Don Butler

For years, Neil Gaiman's fans wondered what the master storyteller would do if handed the keys to the Marvel universe. His thoughtful characterization and plotting were the heart and soul of DC's most popular Vertigo's title, *Sandman*. His unique brand of writing made instant impacts on such titles as *Black Orchid, Miracleman, Books of Magic*, and the *Death* miniseries. With *Marvel 1602* (his first comics work in seven years), Gaiman combined his penchant for the origin of legends, world history, and insight to create a very different and complex Marvel universe. Think of it as delving into the past to enrich Marvel's current characters — and the series may open the door for more experimentation.

1602 ™ Marvel

COST TO OWN THE ORIGINALS IN NM: $34

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Hollywood Funny Folks DC, 1950		
27	54	
28-30	36	
31-37	24	
38	24	143
39-50	24	
51-60	20	
Homer, The Happy Ghost ATLAS, 1955		
1	150	
2-9	100	
10-17	80	
18-22	60	
Homer, The Happy Ghost MARVEL, 1969		
1	40	
2-4	30	
Hong Kong Phooey CHARLTON, 1975		
1	25	151
2	15	
3-9	8	
Hopalong Cassidy FAWCETT, 1943		
1	4000	
2	1000	
3	500	
4-7	400	
8-11	300	
12-14	200	
15-23	100	
24	100	191
25-62	100	
63-74	75	
75-85	50	
Hot Rods & Racing Cars CHARLTON, 1951		
1	135	
2	90	
3	58	
4-10	50	
11-20	36	
21-30	28	
31-50	24	
51-60	18	
61-80	13	
81-100	10	
101-120	7	
Hot Wheels DC, 1970		
1	45	
2	30	
3-5	24	
6	30	
Hourman DC, 1999		
1-25	3	
House of Mystery DC, 1951		
1	1850	
2	850	
3	600	
4-5	450	
6-10	350	
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143	90	611
➥Manhunter starts		
144	48	
145-155	40	
156	65	
157-159	36	
160	55	229
161-171	32	
172	32	112
173	32	
174	24	
175	38	
176-177	24	
178	32	
179	40	
180-184	18	
185	18	130
186	40	272
187	14	
188	21	
189-190	15	
191	20	
192	15	
193	25	99
194	30	
195	40	160
196	20	
197	20	106
198	20	71
199	20	
200	20	61
201	20	
202	14	60
203	14	
204	20	
205-206	12	
207	30	138
208	12	
209	10	
210	10	44
211-213	10	
214-220	6	
221	12	44
222	6	
223	6	29
224	20	
225-229	15	
230-242	5	
243	5	21
244-250	5	
251-259	4	
260-298	3	
299	3	14
300-321	3	
House of Secrets DC, 1956		
1	1400	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23	100	
➥1st Mark Merlin		
24-30	80	

Babe Ruth story — Story of the typewriter — "Behold the Handmaid" is silent story — Anti-commercialism story

	1	2	3	4	5	6	7	8
NM Price	SEP 51 $30	SEP 51 $26	OCT 51 $26	OCT 51 $26	NOV 51 $26	NOV 51 $26	DEC 51 $26	DEC 51 $26

Marvel 1602 Part 1 ★★★★

© Marvel

"In which we are introduced to some of our Featured Players."

Early in the 17th century, England is on the verge of political upheaval. Adding to the turmoil is a threat that could rip apart the fabric of the planet.

Gaiman begins presenting his plots and subplots with his usual focus on well-honed characters who react to these events. The key figures are Queen Elizabeth's chief spy, Sir Nicholas Fury, and her master of medicine Stephen Strange, who senses that something is not right with the world and works with Fury to begin investigating. The most engaging "previsions" is Matthew Murdoch, now cast as a blind seemingly happy-go-lucky minstrel/spy.

Marvel
Nov 2003 • 34 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy: 9.9 **Then $3.50 NOW $5**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

31-50 65
51-60 52
61 80
➥1st Eclipso
62 60
63-65 50
66 65
67 40
68-79 36
80-81 45
82-87 15
88 . . . . . 40 313
89 . . . . . 15 192
90-91 15
92 . . . . . 550 ▽ 1689
➥1st Swamp Thing
93-94 22
95 . . . . . 22 96
96-97 22
98 . . . . . 22 86
99 . . . . . 22 70
100 . . . . . 22 98
101 16
102 . . . . . 16 67
103 16
104 . . . . . 16 42
105 16
106 . . . . . 16 89
107 . . . . . 16 48
108-111 . . 16
112 . . . . . 16 77
113-115 . . 7
116 . . . . . 7 53
117-122 . . . 7
123 . . . . . 7 34
124-130 . . . 7
131 . . . . . 7 29
132-138 . . . 7
139 . . . . . 7 48
140 . . . . . 7 31
141 7
142-154 . . . 5

House of Secrets
DC, 1996
1-25 3

House of Secrets: Facade
DC, 2001
1-2 6

House of Yang
CHARLTON, 1975
1 . . . . . 15 29
2-6 10

Howard the Duck
MARVEL, 1976
1 . . . . . 5 △ 48
2 . . . . . 2 22
3 . . . . . 2 △ 15
3/30¢ 20 44
4 2
4/30¢ 20
5-11 2
12 . . . . . 6 31
13 . . . . . 4 23
13/35¢ 15
14 2
14/35¢ 15
15 2
15/35¢ 15
16 2
16/35¢ 15
17 2
17/35¢ 15
18-32 2
33 3
Ann 1 . . . . . 2 18

Howard the Duck
MARVEL, 2002
1 . . . . . 3 17
2-6 3

H.R. Pufnstuf
GOLD KEY, 1970
1 . . . . . 45 196
2-3 30
4-6 26
7-8 20

Hulk
MARVEL, 1999
1 . . . . . 4 17
1/Sunburst . . 5 23
1/Gold 4 73
2-20 3
21-24 2
25 . . . . . 3 25
26-33 2
34 . . . . . 13 ▽ 33
➥Bruce Jones starts
35 . . . . . 6 22
36 . . . . . 5 15
CGC 9.9 avg 146
37 . . . . . 5 14
38 . . . . . 5 12
39 . . . . . 4 13
40 . . . . . 4 10
41 4
42-44 3
45 . . . . . 3 12
46 3
47-49 2
50 . . . . . 5 12
51 . . . . . 4 14
52 3
53 . . . . . 3 10
54 . . . . . 3 △ 9
55-63 2
64 . . . . . 3 9
65-66 2
67-72 3
73-74 2
75-76 4
Ann 1999 . . 5
Ann 2000 . . 4
Ann 2001 . . 3

Hulk and Thing: Hard Knocks
MARVEL
1-4 4

Hulk: Gamma Games
MARVEL, 2004
1-3 3

Hulk Smash
MARVEL, 2001
1 3
2 . . . . . 3 5

Hulk/ Wolverine: 6 Hours
MARVEL, 2003
1-4 3

Human Fly
MARVEL, 1977
1 . . . . . 3 19
1/35¢ 15 19
2 2
2/35¢ 15
3-19 2

Humankind
IMAGE, 2003
1 4
2-3 3

Human Target
DC, 1999
1-4 3

Human Target
DC, 2003
1-17 3

Human Target Special
DC, 1991
1 2

Human Torch
MARVEL, 1974
1 6
2 4
3-8 3

Hunter-Killer
IMAGE, 2004
0 1

Hunter: The Age of Magic
DC, 2001
1 4
2-25 3

Huntress
DC, 1989
1 3
2-5 2
6-19 1

Huntress
DC, 1994
1-4 2

Iceman
MARVEL, 1984
1 4
2-4 3

Iceman
MARVEL, 2001
1 3
CGC 9.9 avg 59
2-4 3

Icon
DC, 1993
1 2
1/Collector's . 3
2-24 2
25 3
26 2
27-30 3
31 1
32-42 3

Identity Crisis
DC, 2004
1 11
1/Sketch . . 225
2 6
3-5 5
6-7 4

Identity Disc
MARVEL, 2004
1-5 3

Impact
E.C., 1955
1 120
2 90
3 75
4 . . . . . 75 311
5 . . . . . 75 286

Impulse
DC, 1995
1 . . . . . 4 15
2 4
3-5 3
6-64 2
65-89 3
1000000 . . . 4
Ann 1 5
Ann 2 4

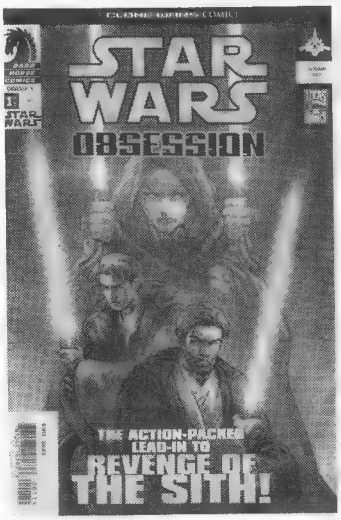
Impulse Plus
DC, 1997
1 3

Boy Scout origin story | Crucifixion story | Resurrection story | Iron Lung history | Extinct animals feature | May Crowning | War surplus back cover ad

NM Price	9 JAN 52	10 JAN 52	11 JAN 52	12 FEB 52	13 FEB 52	14 MAR 52	15 MAR 52	16 APR 52	17 APR 52	18 MAY 52	19 MAY 52	20 JUN 52
	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26

CBG News Digest

Dark Horse prepares for *Episode III*



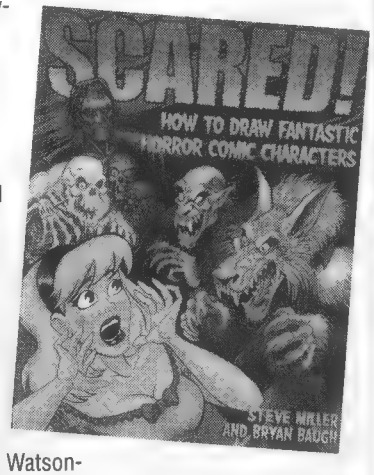
To celebrate the release of *Star Wars: Episode III — Revenge of the Sith* on May 19, 2005, Dark Horse Comics has lined up new related products for release in March. Included are the official film adaptation in trade format as well as the four-issue series *Star Wars: General Grievous*, starring one of the *Episode III* villains.

Another trade, *Star Wars: Visionaries*, brings to comics the concept artists behind the prequel trilogy, and more information appears at *www.darkhorse.com*.

Dark Horse's *Star Wars: Obsession* five-issue series launched in November, a lead-in to *Episode III*.

Miller and Baugh get *Scared!*

Scared! How to Draw Fantastic Horror Comic Characters by **Steve Miller** and **Bryan Baugh**, featuring the works of several creators, is now available. Joining the authors are **Arthur Adams**, **Darryl Banks**, **Brett Booth**, **Bill Bronson**, **Mitch Byrd**, **Frank Cho**, **Roger Cruz**, **Vincent Locke**, **Al Rio**, and **Bernie Wrightson**.



The 144-page trade paperback from Watson-Guptill contains hundreds of color and black-and-white illustrations shown in step-by-step detail. An index appears at the book's conclusion.

Following Baugh's introduction, the $19.95 book digresses into the 28-page "A Brief History of Horror" and 14 pages of "Exaggeration." The remainder divides horror character genres into "The Dead and the Undead," "Werewolves," "Human Monsters," "Science Gone Wrong," "It Came from Outer Space," "Femmes Fatales," and "Creature Features."

— Ray Sidman

Little Scrowlie #5-6

Goth chicks, sorcerers, zombies, evil fashion designers, eldritch horrors ... and two cats.

SLAVE LABOR
WRITER:
TODD MEISTER
ARTIST:
JENNIFER FEINBERG
B/W • 24 Pgs.
$2.95

This is a lighthearted take on Lovecraftian horror, whimsical yet hallucinogenic. Since most of the humans are none too clever and the cats are, well, cats, the storyline meanders through various supernatural disasters with a uniquely feline perspective.

The fifth issue is a good place to pick up the title for the first time. Scrowlie sets off to find James, who has been kidnapped by monsters.

Meanwhile, the evil fashion designer sets in motion her plans to turn fashion-conscious Goths into her zombie slaves and also begins to strike a deal with the evil powers that be over a nice cup of tea. Not bad, considering that she's technically dead.

The art is abstract and highly stylized — and so is the lettering. Despite the abstraction, the cats' antics are charmingly well captured and the amorphous monsters swirl through the darkness.

★★½ — **Carla Aquiar**

www.chi-jen.com

△ #1

Treasure Chest OF FUN & FACT

Volume 8

Where's his raccoon coat?

After seven volumes of adventures in which non-Catholic student Chuck White went to parochial school, learned to pray (in Vol. 2), and was baptized (in Vol. 3), White graduated from high school and headed for college at St. Mark's in Vol. 8. But, oh, that outfit!

Image © 1952 Geo. A. Pflaum

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Incredible Hulk MARVEL, 1962		
-1	2	
1	9750	
➥1st Hulk		
2	2100	
3	1525	
4-5	1400	
6	1500	
102	185 △	539
103	75	365
104	60	271
105	50	268
106	50	188
107	50	171
108	40	140
109	40	137
110	40	182
111	35	118
112	35	128
113	35	156
114	35	
115	35	151
116	32 ▽	108
117	32	117
118	32	168
119	32	86
120	32	113
121	30	137
122	45	178
➥Thing vs. Hulk		
123	20	83
124	20	114
125	20	96
126	20	83
127	20	64
128	20	86
129	20	66
130	20	80
131	20	119
132	20	101
133	16	83
134	16 ▲	60
135	16	55
136	16	
137	16	85
138	16	81
139	16	76
140	16	84
141	60	277
➥1st Doc Samson		
142	16	82
143	16	
144	16	71
145-146	16	
147	16	92
148	14	53
149	14	69
150	14	54
151	14	62
152	14	89
153-154	14	
155	14	53
156	14	64
157-158	14	
159	14 ▽	85
160	14	68
161	14	108
162	45	205
➥1st Wendigo		
163	12	55
164	12	
165	12	54
166	12	58
167	12 △	50
168	12	
169	12	59
170	12	44
171	12	93
172	20	88
➥X-Men app.		
173	11 ▽	51
174	11	41
175	11	55
176	11	46
177	15	62
178	15	64
179	11	48
180	165	651
➥Wolverine cameo		
181	900 ▽	2185
➥1st Wolverine story		
181/Ace	6	16
CGC 9.9 avg		79
182	84	330
➥2nd Wolverine		
183	8	45
184	8	
185	8	28
186	8	32
187	8	
188	8	81
189	8 △	45
190	8	23
191	8	50
192	8	33
193	8	49
194	8 △	26
195	8	
196	8	26
197	8	52
198	8	35
198/30¢	20	
199	8	33
199/30¢	20	
200	16 ▲	41
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	
206	7	31
207-209	7	
210	7	20
211	7	32
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	27
215	7	
215/35¢	15	
216	7	
216/35¢	15	
217-218	7	
219-222	5	
223	5	19
224-230	5	
231	5	18
232	5	
233	5	20
234-240	5	
241-248	4	
249	4	15
250	7	27
251-285	3	
286	4	
CGC 9.9 avg		47
287-295	3	
296	4	
CGC 9.9 avg		75
297-299	3	
300	4	
CGC 9.9 avg		126
301-302	3	
303	3	13
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330	5	19
331	5	22
332-334	5	
335	2	
336-339	3	
340	18 △	43
➥Wolverine app		
341	4	14
342-349	2	
350	5	18
351-371	2	
372	3	12
CGC 9.9 avg		58
373-375	2	
376	2	12
377	3	13
378	3	
CGC 9.9 avg		25
379	2	12
380-384	2	
385	4	12
CGC 9.9 avg		27
386	3	
CGC 9.9 avg		26
387-391	2	
392	3	
CGC 9.9 avg		46
393	4	11
394	3	
CGC 9.9 avg		25
395-399	2	
400	3	
401-418	2	
418/Variant	3	
419-425	2	
425/Variant	4	
426-448	2	
449	8	16
450	5	
451-474	2	
Ann 1	100	410
Ann 2	40	
Ann 3	15	108
Ann 4	15	189
Ann 5	9	36
Ann 6	7	31
Ann 7	9	47
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11-19	3	
Ann 20	4	
Ann '97-98	3	
Ashcan 1	1	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Incredible Hulk and Wolverine MARVEL, 1986		
1	7	
CGC 9.9 avg		109
Incredible Hulk: The End MARVEL, 2002		
1	6	
Incredible Hulk vs. Quasimodo MARVEL, 1983		
1	2	8
Incredible Hulk vs. Venom MARVEL, 1994		
1	3	14
Inferior Five DC, 1967		
1	24	
2	16	
3-10	14	
11-12	10	
Infinity Crusade MARVEL, 1993		
1	4	
CGC 9.9 avg		31
2-6	3	
Infinity, Inc. DC, 1984		
1	3	
2-10	2	
11-13	1	
14	4	8
➥McFarlane starts		
15-37	3	
38-45	1	
46	2	
47-49	1	
50	3	
51-52	1	
53	2	
Ann 1-2	3	
Special 1	2	
Inhumans MARVEL, 1975		
1	7	32
2-4	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4/30¢	7	
5	4	
6	3	
6/30¢	20	
7-9	3	
10	3	11
11	3	
11/35¢	15	
12	3	
Special 1	4	
Intimates DC, 2005		
1-2	3	
Invaders MARVEL, 1975		
1	12 ▽	58
2	7	36
3-4	6	
5	6	19
6	5	
6/30¢	20	
7	5	29
7/30¢	20	
8	5	
8/30¢	20	
9	5	
10-12	4	
13	4	19
14-16	4	
17	4	16
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	
20/35¢	10	
21	3	
21/35¢	6	
22	3	19
23-26	3	
27	3	19
28-29	3	
30	3	21
31-40	3	
41	4	
Ann 1	5	83
Invaders MARVEL, 2004		
2-5	3	
Invasion! DC, 1989		
1-3	3	

Chuck White goes to college

Baseball story

Halloween cover

Parable story winner

Other parable entries appear

	1	2	3	4	5	6	7	8
NM Price	SEP 52 $26	SEP 52 $26	OCT 52 $26	OCT 52 $26	NOV 52 $20	NOV 52 $26	DEC 52 $26	DEC 52 $26

RETROVIEW
Marvel 1602 Part 2

★★★★

Marvel
Nov 2003 • 22 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

"In which Attacks are launched, and evil Schemes are revealed."

As the principals begin to forge alliances and plots, Virginia reveals an interesting side of herself when she's attacked at the queen's castle.

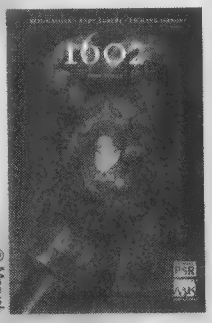
This cover sums up the series: a maze with multiple paths, only one of which will lead the characters (and the reader) to Gaiman's exit. Gaiman fleshes out the Grand Inquisitor, Fury, Strange, and the mysterious Virginia Dare, while adroitly juggling strange weather and political ploys from multiple fronts. Longtime Marvel fans will get a charge from his rendition of Marvel characters in the 1600s.

© Marvel

Best CGC copy: **9.9**

Then $3.50 NOW $4

Marvel 1602 Part 3 ★★★★



© Marvel

"In which further Assaults lead to new Revelations."

After Virginia is captured, Strange discovers the source of the world-disrupting weather is in the room. However, Strange's protector, the queen, is assassinated.

A Gaiman gift has always been establishing supplementary characters who can propel a plot. With this series, he capably establishes logical motivations to a couple dozen familiar characters while handling a tumultuous political scene. The magic is in the creation of seemingly effortless personal nuances: Fury's drive, the Angel's confusion (on a couple of levels), and the Inquisitor's obsessions.

Marvel
Dec 2003 • 22 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy 9.9 — Then $3.50 NOW $4

Invincible
IMAGE, 2003
1-17 3

Invisibles
DC, 1994
1 4
2-3 3
4-8 2
9-24 3
25 4

Invisibles
DC, 1997
1-22 3

Invisibles
DC, 1999
12-1 3

Iron Fist
MARVEL, 1975

	Near Mint	CGC 9.4 NM
1	24	146
2	12	37
3	10 ▽	38
4	8 ▽	29
4/30¢	20 ▽	29
5	8	32
5/30¢	20	32
6	6	41
6/30¢	20	41
7	6	45
8	6	48
9	6 ▽	49
10	6	41
11	6	44
12	6 △	48
13	6 △	39
13/35¢	10	
14	100 ▽	296
➥1st Sabretooth		
14/35¢	525	
15	35 ▽	82
➥X-Men app.		
15/35¢	75	

Iron Fist
MARVEL, 1998
1-2 2

Iron Fist
MARVEL, 1998
1-3 3

Iron Fist
MARVEL, 2004
1-6 3

Iron Fist: Wolverine
MARVEL, 2000
1-4 3

Ironjaw
ATLAS-SEABOARD, 1975

	Near Mint	CGC 9.4 NM
1	3	16
2	3	22
3	3	
4	4	35

Iron Man
MARVEL, 2004
1 4

Iron Man & Sub-Mariner
MARVEL, 1968
1 ..... 120 △ 352

Iron Man
MARVEL, 1968

	Near Mint	CGC 9.4 NM
1	225 ▲	866
2	60	195
3	55 △	172
4	50	180
5	50	182
6	42 △	144
7	42	168
8	40	133
9	40	182
10	40	151
11	28 △	127
12	28	118
13	28 △	79
14	28	119
15	28 △	82
16	21	
17	21	96
18	21	75
19	21	91
20	21	104
21	15	83
22	15	64
23	15	60
24-25	15	
26	15	69
27	15	60
28	15	101
29	15	
30	15	51
31-34	13	
35	13	64
36	13	62
37	13	64
38-39	13	
40	13	51
41-42	10	
43	20	144
➥1st Guardsman		
44	10	
45	10 ▽	54
46	10	64
47	20	96
48-49	10	
50	10	44
51	14	56
52	8	
53	8	61
54	16	
55	90	436
➥1st Thanos		
56	15	53
57-59	8	
60	8	70
61	8	
62	8	71
63-65	8	
66	8	67
67	8	28
68-70	8	
71-72	7	
73	7	26
74	7	40
75	7	30
76	7	51
77	7	30
78-79	7	
80	7	33
81	7	
82	7	22
83	7	
84	7	28
85	7	
85/30¢	20	
86	7	
86/30¢	20	
87	7	
87/30¢	20	
88	7	34
88/30¢	20	
89	7	
89/30¢	20	
90-91	7	
92	7	19
93	7	
94	7	35
95	7	
96	7	29
97	7	39
98	7	32
99	7	
100	10	46
100/35¢	12	
101-103	5	
104	5	47
105-108	5	
109	5	36
110-113	5	
114	5	19
115-117	5	
118	6	
119-122	5	
123	5	18
124-127	5	
128	5	33
➥Alcoholism issue		
129	4	24
130-149	4	
150	5	22
151-153	4	
154	5	17
CGC 9.9 avg		95
155-159	4	
160	5	
CGC 9.9 avg		89
161-170	4	
171-181	3	
182	4	
CGC 9.9 avg		58
183-185	3	
186	4	
CGC 9.9 avg		88
187-191	3	
192	4	
CGC 9.9 avg		46
193-200	3	
201-224	2	
225-232/A	3	
233-243	2	
244	3	
245-250	2	
251-257	1	
258-280	2	
281-282	3	
283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Ann 1	22	114
Ann 2	20	89
Ann 3	10	39
Ann 4	4	
CGC 9.9 avg		62
Ann 5-10	3	
Ann 11-13	2	
Ann 14-15	3	
Ashcan 1	2	

Iron Man
MARVEL, 1996
1 3
1/Variant 3
2-11 2
12 4
13 3

Iron Man
MARVEL, 1998
1 4
1/Variant 4
2 2
2/Variant 3
3-12 2
13 3
14-45 2
46 4
47-49 2
50 3
51-66 2
67-83 3
84 8
➥Avengers Disasmbl
85 5
86-89 3
Ann '98-00 . 4
Ann '2001 . . 3

CBG News Digest

Infinitely Secret Crossover Crisis Part II concludes

The second (and final) issue in Bongo Comics Group's *Infinitely Secret Crossover Crisis Part II* concludes in March. The issue finds the citizens of Springfield trapped in 31st-century New New York City as slaves, while the Simpsons work with the Planet Express crew to correct the situation. The issue is titled "The Read Menace."

Inaugural comic and toy convention slated for March

The inaugural Chicagoland Grand National Comic Book and Toy Convention will take place March 5-6 in St. Charles, Ill., at the DuPage Expo Center. Highlighting the event will be impressionist **Frank Gorshin**, who played The Riddler in the 1960s *Batman* television series. Joining him will be comics creators **William Reinhold** (Marvel Max's *The Punisher*) and **Bill Morrison** (*The Simpsons* and *Futurama*) and film performers **Robert Z'Dar**, **William Smith**, and **Dazza**.

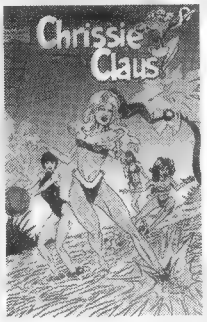
A comic-book auction is slated for 7 p.m. Saturday at the Hilton Garden Inn.

Public hours begin both days at 10 a.m., concluding 6 p.m. Saturday and 5 p.m. Sunday. Admission is $10 per day for adults 16 or older or $15 for both days.

Additional information is available from Zurko Promotions at *www.zurkopromotions.com* or (715) 526-9769.

Chrissie Claus to return with Heroic in 2005

Heroic Publishing has brought back its 1990s character Chrissie Claus: Santa's elfin granddaughter.



Featured in *The Adventures of Chrissie Claus* in comics dated Spring 1991 and January 1995, Chrissie starred in stories by **Shawn V. Wilson**, **Mark Propst**, and **Tim Burgard**. In December 2004, she appeared online at *www.heroicpub.com*. According to the company, plans call for another Chrissie holiday comic in 2005 by **Wilson Hill**, **Gordon Purcell**, and **Terry Pallot**, the team that produces Heroic's *Flare*.

— Ray Sidman

Incredible - Iron $

Track story — Dodo text story — Chuck White joins basketball team — James Watt story — Robert Fulton story — Satchel Paige story — Chinese lesson

	9	10	11	12	13	14	15	16	17	18	19	20
	JAN 53	JAN 53	JAN 53	FEB 53	FEB 53	MAR 53	MAR 53	APR 53	APR 53	MAY 53	MAY 53	JUN 53
NM Price	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26

Marvel Age Hulk #1

A greener, angrier adjunct to *Marvel Age Spider-Man*, this kid-friendly *Hulk* title gets off to a decent start with "Bugs," a 1950s-creature-feature-inspired story in which giant insects attack three children enjoying an afternoon at a playground. The entomological episode in question is the unfortunate result of an experiment by a farmer-scientist combining of a super-pesticide with a crop amplifier.

MARVEL
WRITER:
MIKE RAICHT
ARTIST:
JOE DODD
Color • 32 Pgs.
$1.75

The Bruce Banner depicted here appears less tortured than usual (Hulk himself remains a smashing figure given to fits of heroic rage), but younger readers don't want too much adult angst in their comics. The story would have been more interesting, if Bruce had teamed up with a fellow female scientist, but kids (especially boys) are less interested in "mushy stuff" than they are in rampaging monsters.

Though entertaining on a certain level, *Marvel Age Hulk* #1 is hardly an important issue (the art is as forgettable as the plot), but it serves an important function: It provides kids with a relatively inexpensive comic book they can read, enjoy, and readily understand.

★★½ — **Brett Weiss**

www.marvel.com

△ #8

image © 1953 Geo. A. Pflaum

Treasure Chest of Fun & Fact Volume 9

The reason for the season

Major Catholic holidays often were cover-featured on issues dated closest to the respective event, in this case Christmas. Art ranged from traditional to slightly more esoteric, a reflection of the changing times of Catholicism in its pre-Vatican II days.

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ice DC, 1976		
1	6	21
2-8	4	
Jay & Silent Bob ONI, 1998		
1	4	
1/Variant	5	
2-4	3	
Jingle Belle DARK HORSE, 2004		
1	3	
Jinx CALIBER, 1996		
1	4	
2-7	3	
8-9	5	
10-11	3	
12-17	4	
18-19	3	
20-21	4	
JLA DC, 1997		
1	6	20
2	4	13
3	4	11
4	4	
5	4	14
6	4	
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
CGC 9.9 avg		29
51-99	2	
100	4	
101-106	2	
107	3	
108-109	2	
1000000	4	
Ann 1-3	4	
GS 1-3	5	
JLA/Avengers MARVEL, 2003		
1	7	13
CGC 9.9 avg		94
3	6	
CGC 9.9 avg		47
3/Variant	7	
JLA: Classified DC, 2005		
1	5	
JLA: Our Worlds At War DC, 2001		
1	3	
JLA: Year One DC, 1998		
1	4	
2-5	3	
6-11	2	
12	3	
John Carter, Warlord of Mars MARVEL, 1977		
1	6	20
1/35¢	12	
2	4	
2/35¢	8	
3-28	3	
Ann 1-3	2	
Johnny the Homicidal Maniac SLAVE LABOR, 1995		
1	13	
2	9	
3	7	
4	6	
5	5	
6-7	4	
Special 1	20	
Johnny Thunder DC, 1973		
1	12	31
2-3	8	
Joker DC, 1975		
1	16 △	50
2	12	27
3	8	
4	8	23
5	8	
6	7	
7	7	47
8	7	
9	7	27
Jonah Hex DC, 1977		
1	25 ▲	101
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7 △	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	
Jonah Hex & Other Western Tales DC, 1979		
1-3	7	
Journey into Mystery MARVEL, 1952		
-1	2	
2	950	
3-4	700	
5	800	
6-9	450	
10	450	
11	450	
12-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83	4500	
➥1st Thor		
83/Golden	75	245
84	725	
85	450	
86	400	
87	600	3650
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-96	130	
97	160	1632
98	120	
99	105	
100	115	
101	90	1338
102-104	75	
105	75	800
106-108	75	
109	90	
110-111	75	
112	210	3949
➥Thor vs Hulk		
113-114	75	
115	90	
116	75	
117	70	749
118-120	70	
121	70	266
122-123	70	
124	70	239
125	70	
503-521	2	
Ann 1	150	
Journey into Mystery MARVEL, 1972		
1	14 △	61
2-3	5	
4-5	4	
6-19	3	
JSA DC, 1999		
1	4	20
CGC 9.9 avg		27
2-36	3	
37	4	
38-49	3	
50	4	
51-66	3	
67	5	
➥Identity Crisis tie		
68	3	
Ann 1	5	
JSA: All Stars DC, 2003		
1-6	3	
7	4	
8	3	
JSA: Our Worlds At War DC, 2001		
1	3	
Jubilee MARVEL		
1-4	3	
Jungle Action MARVEL, 1972		
1	8	46
2-4	5	
5	15	123
6	10	
7	6	
8	12	55
9	4	
10-13	3	
14	3	30
15-21	3	
21/30¢	20	
22	3	
22/30¢	20	
23-24	3	
Just a Pilgrim BLACK BULL, 2001		
1	4	
CGC 9.9 avg		27
2-5	3	
Justice League DC, 1987		
1-2	3	
3	3	32
3/Ltd.	10	54
4	3	
5-6	2	
Ann 1	3	
Justice League Adventures DC, 2002		
1	3	15
2-34	2	
Justice League America DC, 1989		
0-50	2	
51-68	1	
69	3	23
70-99	2	
100	3	
100/Variant	4	
101-113	2	
Ann 4-10	3	
Special 1-2	2	
Justice League: A Midsummer's Nightmare DC, 1996		
1-3	3	
Justice League Europe DC, 1989		
1-20	2	
21-49	1	
50	3	
Ann 1-3	2	
Justice League International DC, 1987		
7-10	2	
11-23	1	
24	2	
25-58	1	
59-68	2	
Ann 2-5	3	
Special 1-2	2	
Justice League of America DC, 1960		
1	2271	
2	900	
3	650	
4	500	
5	400	
6-8	325	
9	525	3888
➥JLA origin		
10	300	
11-15	225	
16-20	200	
21	380	
➥Earth-2 visit		
22	310	
23-28	130	
29-30	120	
31	85	
32-33	55	
34	60	291
35-36	45	
37	90	
38	90	455
39	90	
40	45	
41	45	275

"Prince of Peril" begins

"Mr. Wizard's Science Secrets" begin

Bishops' appeal for construction of National Shrine ad

Christmas cover

	1	2	3	4	5	6	7	8
NM Price	SEP 53 $26	SEP 53 $26	OCT 53 $26	OCT 53 $26	NOV 53 $26	NOV 53 $26	DEC 53 $26	DEC 53 $26

RETROVIEW

Marvel 1602 Part 4 ★★★★

"In Which Much is Explained and Things Do Not Always Work Out for the Best."

Riots break out, as people believe the queen's murder signals the end of the world. Fury is ordered by King James to wipe out the witchbreed. Natasha double-crosses Murdoch and claims the Templar weapon for Doom.

Readers familiar with the Marvel universe keep guessing at what the weapon is. (The Cosmic Cube is a seemingly sensible answer.) The fun is trying to keep up with Gaiman's twists. With this issue, Fury emerges as the protagonist torn between obedience to the Crown and responsibility to friends (and the world).

Marvel
Jan 2004 • 21 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy 9.9

Then $3.50 NOW $4

© Marvel

Marvel 1602 Part 5 ★★★★

© Marvel

"In Which a Treacherous Course is Plotted"

Fury joins forces with Javier and Strange to mount an offensive against Doom to gain the Templar weapon.

A moment here to mention the art: Brilliant. Andy Kubert takes a refreshingly subtle (and dark) approach, while Richard Isanove's textured digital painting is at a watercolor level. Scott McKowen's covers are completely different from typical Marvel fare: A woodcut approach and "1602" tapestry tie the covers together. In this issue, we realize that the generation's resident intellect, Reed Richards, will play an important role.

Marvel
Feb 2004 • 34 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Your CBG copy: 10.0 **Then $3.50 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
42-44	35	
45 ➥1st SA Sandman	35	339
46	110	
47	70	369
48	50	507
49	45	
50	45	252
51-52	45	
53	45	195
54	45	237
55 ➥JSA team-up	90	426
56 ➥JSA team-up	60	350
57-59	40	
60	40	198
61	40	178
62	40	
63	40	143
64	40	183
65	40	129
66-68	40	
69	20	159
70-76	20	
77-81	15	
82	15	152
83-84	15	
85 ➥Giant-size	25	134
86	15	
87	15	91
88	15	
89	15	85
90	15	
91	15	145
92	15	132
93	15	
94 ➥Sandman origin	45	207
95	15	
96	15	71
97	15	75
98-99	15	
100	35	241
101-102	15	
103	15	67
104-106	15	
107	15	81
108	18	86
109-110	15	
111	15	101
112-113	15	
114	15	88
115	15	
116	15	76
117-119	5	
120	5	40
121-131	5	
132	5	17
133-135	5	
136	5	48
137	5	72
138	5	30
139	5	
140	5	28
141-146	5	
147	5	30
148-150	5	
151	4	28
152	4	25
153-156	4	
157	4	39
158	4	
159	4	35
160-192	4	
193	4	16
194-199	4	
200	5	25
201	3	
202	3	12
203-217	3	
218	4	
CGC 9.9 avg		38
219	3	
220	4	
CGC 9.9 avg		37
221-226	3	
227	4	
CGC 9.9 avg		36
228-260	3	
261	4	
Ann 1	5	
Ann 2-3	4	

Justice League Quarterly
DC, 1990
1-17 3

Justice League Task Force
DC, 1993
0-5 2
6 1
7-37 2

Justice League Unlimited
DC, 2004
1-4 2

Justice Society of America
DC, 1991
1-8 2

Justice Society of America
DC, 1992
1-5 2
6-10 1

Justice Society of America 100-Page Super Spectacular
DC
1 7

Justice Society Returns
DC, 2003
1 20

Just Imagine Batman
DC, 2001
1 6
CGC 9.9 avg 31

Kabuki
IMAGE, 1997
0.5 3
0.5/Variant .. 4
1 5
1/Variant 5
2-4 4
5-9 3

Kabuki Agents
IMAGE, 1999
1-8 3

Kabuki: Circle of Blood
CALIBER, 1995
1 4
1/Ltd. 5
2-3 4
4-6 3
6/Ltd. 10

Kabuki Classics
IMAGE, 1999
1-2 3
3 5
4-12 3

Kabuki: Dreams of the Dead
CALIBER, 1996
1 3

Kabuki: Fear the Reaper
CALIBER, 1994
1 4

Kabuki Images
IMAGE, 1998
1-2 5

Kabuki: Masks of the Noh
IMAGE, 1996
1-4 3

Kabuki Reflections
IMAGE, 1998
1-4 5

Kabuki: Skin Deep
CALIBER, 1996
1 4
2 3
2/Ltd 8
3 3

Kamandi Last Boy on Earth
DC, 1972
1 ..... 25 ▽ 68
2 15
3 ..... 10 40
4 ..... 8 46
5-8 8
9 ..... 8 28
10 8
11 5
12 ..... 5 26
13-14 5
15 ..... 5 29
16-17 5
18 ..... 5 32
19-20 5
21 ..... 4 22
22 4
23 ..... 4 36
24-25 4
26 ..... 4 40
27 ..... 4 31
28 4
29 ..... 4 30
30-31 4
32 ..... 4 37
33-34 4
35 ..... 4 32
36 ..... 4 33
37 4
38 ..... 4 17
39-40 4
41-58 3
59 4

Karate Kid
DC, 1976
1 ..... 4 46
2-3 3
4-15 2

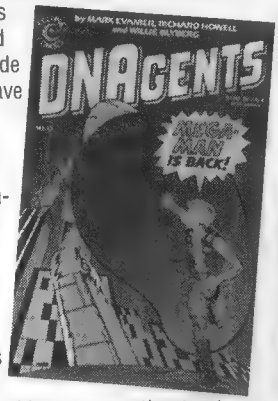
Ka-Zar
MARVEL, 1970
1 ..... 15 ▽ 129
2 7

New Year's cover | Holy Family cover | Chuck White takes up boxing | Lourdes story | Lent cover | Shroud of Turin photo | Artist Frank Borth bio | Easter cover | Baseball cover | Writer Frank Moss bio

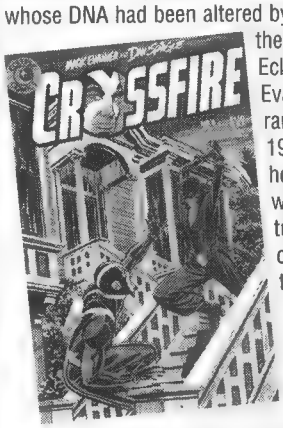
9	10	11	12	13	14	15	16	17	18	19	20
DEC 53	JAN 54	JAN 54	FEB 54	FEB 54	MAR 54	MAR 54	APR 54	APR 54	MAY 54	MAY 54	JUN 54
NM Price $26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26	$26

CBG News Digest

About Comics cancels *DNAgents, Crossfire* trades



Publisher About Comics has announced that second issues of two proposed trade paperback reprint series have been canceled. It still has available the first volumes collecting *DNAgents* and *Crossfire* but has discontinued the reprint project on both. *DNAgents* ran from Eclipse for 24 issues from March 1983 to July 1985 by **Mark Evanier** and **Will Meugniot**. Its protagonists were a team of people whose DNA had been altered by a corporation to give them super-powers.



Eclipse's *Crossfire*, by Evanier and **Dan Spiegle**, ran 26 issues from May 1984 to February 1988. Its hero was a bail bondsman who wears a flying costume and investigates crime in the movie industry.

The first $9.95 TPB of each series, each 176 pages, is available, but the second volumes, scheduled for release in early 2005, will not go to press as originally planned.

Jump into Claypool with January issues

"Jump-In" issues from Claypool Comics will hit shelves in January, inviting new readers to try its titles.

Soulsearchers and Company #70 by **Peter David** features "Entry level!" drawn by **John Heebink** and **Al Milgrom**, with a cover by **Amanda Conner** and **Steve Leialoha**.

Frank Strom and **Eduardo Barreto** contribute a tale called "Stop the World ... I Want to Stay Put!" to *Elvira, Mistress of the Dark* #141.

The last title with "Jump-In" status from Claypool is *Deadbeats* #70, with **Richard Howell** writing and pencilling and **Ricardo Villagran** embellishing the interior art.

— Ray Sidman

Isis - Ka-Zar

Marvel Team-Up #1

In the grand (or at least entertaining) tradition of *DC Comics Presents* and the original *Marvel Team-Up* comes a series that hopes to put some of the fun back into funny books. The first issue spotlights Marvel's two most popular (not to mention most overexposed) characters, Spider-Man and Wolverine, as a powerful young mutant attends the school where Peter Parker teaches science. Wolverine shows up to investigate but finds himself caught like a fly in Spidey's webbing.

MARVEL
WRITER:
ROBERT KIRKMAN
ARTIST:
SCOTT KOLINS
COLOR • 32 PGS.
$2.25

The new mutant is a potentially interesting character (especially given the story's surprise cliffhanger ending), but his offhanded discovery that Peter Parker is Spider-Man is puzzling, since his mutant powers don't appear to include super-hearing, mind-reading, or anything else that would be helpful in outing the civilian identities of super-heroes. Some of the interpersonal stuff, such as a fellow teacher deeming Parker unworthy of Mary Jane, works well, as does the expertly crafted art.

Scott Kolins is the best player on this team.

★★½ — **Brett Weiss**

www.marvel.com

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Ka-Zar
MARVEL, 1974
1. . . . . 5 59
2. . . . . 3 24
3-5 3
6-15 2
15/30¢ 20
16. 2
16/30¢ 20
17. 2
17/30¢ 20
18-20 2

Ka-Zar
MARVEL, 1997
-1 2
1. 3
2-20 2
Ann 1997 . . 3

Ka-Zar the Savage
MARVEL, 1981
1. . . . . 3 21
CGC 9.9 avg 25
2-34 2

Kents
DC, 1997
1-12 3

Kid Colt Outlaw
MARVEL, 1948
1. 665
2. 335
3-5 250
6-10 175
11. 225
12-20 . . . 150
21-30 . . . 105
31-40 90
41-50 80
51-60 65
61-70 48
71-100 . . . 40
101-110 . . 28
111-120 . . 18
121-130 . . 14
131-137 . . 10
138. . . . . 10 69
139. 10
140-170 . . . 5
171-200 . . . 4
201-205 . . . 3
205/30¢ . . . 20
206-229 . . . 3

Kid Eternity
QUALITY, 1946
1. . . . . 560 981
2. 290
3. 250
4-5 175
6-10 135
11-18 . . . 105

Kid Eternity
DC, 1993
1-16 2

Killraven
MARVEL, 2001
1. . . . . 3 10

Killraven
MARVEL, 2002
1-6 3

Kinetic
DC, 2004
1-8 3

King Conan
MARVEL, 1980
1. . . . . 3 24
2-10 2
11-19 1

Kingdom
DC, 1999
1. 3
2. 3

Kingdom Come
DC, 1996
1-3 5
4. . . . . 5 18

King Kong
GOLD KEY, 1968
1. 12

Kitty Pryde & Wolverine
MARVEL, 1984
1-6 3

Kobra
DC, 1976
1. . . . . 4 29
2-7 3

Kong the Untamed
DC, 1975
1. . . . . 4 30
2-5 3

Korak, Son of Tarzan
GOLD KEY, 1964
1. 35
2-5 25
6-11 20
12-20 16
21-30 13
31-40 8
41-45 6
46. . . . . 4 66
47-59 2

Krypton Chronicles
DC, 1981
1-3 2

Kull and the Barbarians
MARVEL, 1975
1. . . . . 5 58
2. 3
3. 4

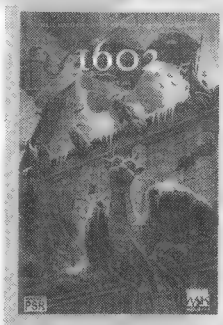
Kull the Conqueror
MARVEL, 1971
1. . . . . 8 76
2. . . . . 4 42
3. . . . . 4 24
4. . . . . 3 38
5-10 3

Kull the Conqueror
MARVEL, 1982
1. 3
2. 2

Kull the Conqueror
MARVEL, 1983
1-5 2
6-10 1

Lady Death
CHAOS!, 1998
1. . . . . 3 25
1/Ltd. 4
2-5 3
5/Variant 4
6-16 3

RETROVIEW
Marvel 1602 Part 6 ★★★★



"Alarums and Excursions"

The raid against von Doom is successful, and the crew heads toward the New World with the Templar weapon. King James turns his wrath on the Grand Inquisitor.

The basic nobility of many of the Marvel characters is brought to fruition during this issue's more dire moments: the reactions of Jean Grey, Ben Grimm, Matthew Murdoch, Strange, and even Uatu echo their Marvel high points. As the gathered heroes mount an attack against von Doom and his army, the series morphs away from a period piece into a super-heroes-save-the-world story, with the spotlight squarely on Reed Richards.

© Marvel

Marvel
Mar 2004 • 23 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy: **10.0** **Then $3.50 NOW $4**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Lady Death in Lingerie
CHAOS!, 1995
1. 3
CGC 9.9 avg 57
1/Ltd. 10

Lady Pendragon
IMAGE, 1998
0. 3
0/Variant 4
1-3 3
1-3/Variants . 3
Ashcan 1. . . 3

Lady Pendragon
IMAGE, 1999
1. 3
1/Stormcote . 3
1/Variant 4
2-6 3
7. 4
8-10 3

Lancelot Link, Secret Chimp
GOLD KEY, 1971
1. 22
2. 14
3-8 10

Last Days of the Justice Society Special
DC, 1986
1. 3

Leading Comics
DC, 1941
1. 3500
2. 1100
3. 850
4-5 675
6-9 580
10. . . . . 580 1100
11-15 . . . 440
16-22 70
23. 110
24-30 55
31-41 40

League of Extraordinary Gentlemen
DC, 1999
1. . . . . 6 28
1/DF 5
2-5 4
5/recall . . . . 75 ▽ 226
↳Recalled edition
6. 4

League of Extraordinary Gentlemen
AMERICA'S BEST, 2002
1-6 4

Leave It to Chance
IMAGE, 1996
1-12 3

Legends
DC, 1986
1-5 2
6. 3

Legends of the DCU: Crisis on Infinite Earths
DC, 1999
1. 5

Legends of the DC Universe
DC, 1998
1-5 3
6-30 2
31-41 3
GS 1-2 5

Legends of the World's Finest
DC, 1994
1. 6
CGC 9.9 avg 26
2-3 5

L.E.G.I.O.N.
DC, 1989
1. 3
2-22 2
23. 3
24-49 2

Legion
DC, 2001
1-24 3
25. 4
26-38 3

Legion Lost
DC, 2000
1-12 3

Legionnaires
DC, 1993
0. 2
1. 3
2-49 2
50. 4
51-64 2
65-80 3
1000000 . . . 4
Ann 1 5
Ann 2 4
Ann 3 3

Legionnaires Three
DC, 1986
1-4 1

Legion of Substitute Heroes Special
DC
1. 2

Legion of Super-Heroes
DC, 1973
1. . . . . 14 52
2. 8
3. 7
4. . . . . 7 24

Legion of Super-Heroes
DC, 1980
259. 4
260-270 . . . 3
271-284 . . . 2
285. 3
286-296 . . . 2
50. 4
51-69 2
70. 3
Ann 1 4
Ann 2-3. . . . 3
Ann 4-5. . . . 4

Legion
DC, 2001
1-24 3
25. 4
26-38 3

Legion Lost
DC, 2000
1-12 3

Legionnaires
DC, 1993
0. 2
1. 3
2-49 2
50. 4
51-64 2
65-80 3
1000000 . . . 4
Ann 1 5
Ann 2 4
Ann 3 3

Legionnaires Three
DC, 1986
1-4 1

Legion of Substitute Heroes Special
DC
1. 2

Legion of Super-Heroes
DC, 1973
1. . . . . 14 52
2. 8
3. 7
4. . . . . 7 24

Legion of Super-Heroes
DC, 1980
259. 4
260-270 . . . 3
271-284 . . . 2
285. 3
286-296 . . . 2

△ #10

Treasure Chest OF FUN & FACT Volume 10

No Code in the *Chest*

Some of *Treasure Chest*'s stories of the early saints contained graphic images. One of the last, featuring St. Agnes, includes a panel of martyrs being tortured, while several others show Agnes hanging from her thumbs. *TC* joined the Comics Code with Vol. 10 #16.

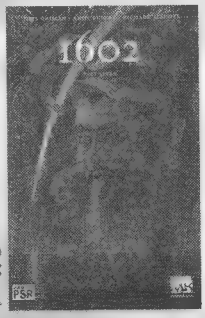
image © 1955 Geo. A. Pflaum

Chuck White injured ▼ | Chuck leaves college ▼ | Basketball cover ▼ | Mary cover ▼ | Christmas cover ▼

NM Price	1 SEP 54	2 SEP 54	3 OCT 54	4 OCT 54	5 NOV 54	6 NOV 54	7 DEC 54	8 DEC 54
	$24	$24	$24	$24	$24	$24	$24	$24

THE BOTTOM LINE

Marvel 1602 Part 7 ★★★★



© Marvel

"In Which Many Patterns May Be Discerned, By Those With Eyes To See Them"

The crew heads toward Roanoke to investigate the cause of the strange weather. Strange takes a drastic step to inform Clea of the cause of the disruptions.

The pieces are set in motion to gather most of the 1600s Marvel universe at Roanoke. The revelation of the time-traveller — the being who caused the displaced people and events — is a surprise. The Grand Inquisitor unveils the extent of his powers in dramatic fashion. But, as usual, Gaiman as at his best when the characters interact at a personal, one-on-one level.

Marvel
Apr 2004 • 23 pp.
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy 10.0 Then $3.50 NOW $4

UNSLABBED SLABBED
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297 3
CGC 9.9 avg 34
298-309 . . . 2
310 3
CGC 9.9 avg 30
311-313 . . . 2
Ann 1 3
Ann 2-3. . . . 2

Legion of Super-Heroes
DC, 1984
1 5
CGC 9.9 avg 36
2-5 4
6-36 2
37 5
38 . . . . . 5 14
39-44 2
45 3
46-63 2
Ann 1 3
Ann 2-3. . . . 2
Ann 4 3

Legion of Super-Heroes
DC, 1989
0 2
1 3
2-37 2
38 3
39-49 2
50 4
51-53 2
54 3
55-99 2
100 6
101-108 . . . 2
109-123 . . . 3
1000000 . . . 4
Ann 1 5
Ann 2-6. . . . 4
Ann 7 3

Legion Worlds
DC, 2001
1-6 4

Lethal Foes of Spider-Man
MARVEL, 1993
1-4 2

Liberty Meadows
INSIGHT, 1999
1 18
CGC 9.9 avg 179

2 10
3-4 6
5 5
6-10 4
11-36 3

Limited Collectors' Edition
DC, 1973
20 32
➥Rudolph
21 16
22 14
23 16
24 26
➥Rudolph
25 28
➥Batman
27 16
29 10
30 12
31 15
32 10
33 16
34 12
35 10
36 16
37 20
➥Batman
38-39 10
40 12
41-43 10
44 12
45-47 10
48 12
49-50 10
51 12
52 10
57-59 14

Little Lulu
DELL, 1948
1 550
2 285
3 225
4-5 200
6-10 165
11-20 . . . 125
21-30 . . . 105
31-38 90
39 125
40 90
41-50 70
51-60 60
61-70 55
71-80 45

81-90 40
91-99 35
100 50
101-120 . . 30
121-140 . . 28
141-160 . . 25
161-164 . . 20
165 . . . . . 70 148
➥...In Paris
166 70
➥Christmas Diary
167-180 . . 20
181-200 . . 15
201-220 . . . 9
221-240 . . . 6
241-250 . . . 4
251-259 . . . 3
260 125
➥Sold only in packs
261-268 . . 15
➥Sold only in packs

Lobo
DC, 1990
1 3
2-4 2

Lobo
DC, 1993
0 3
1 4
2-10 3
11-55 2
56-64 3
1000000 . . . 4
Ann 1-3. . . . 4

Lobo Unbound
DC, 2003
1-5 3

Logan's Run
MARVEL, 1977
1 . . . . . 3 △ 23
2-5 2
6 4
➥Thanos back-up
7 2

Lois Lane
DC, 1986
1-2 2

Loki
MARVEL, 2004
1 12
2 6
3-4 4

Lone Gunmen
DARK HORSE, 2001
Special 1 . . . 3

Lone Ranger
DELL, 1948
1 660
2 360
3 265
4-5 230
6-7 195
8 275
➥Lone Ranger origin
9-10 195
11-20 . . . 138
21-30 . . . 100
31-40 75
41-50 58
51-60 50
61-70 48
71-80 38
81-100 . . . 34
101-111 . . 30
112 55
113-117 . . 45
118 50
119-145 . . 45

Lone Wolf and Cub
FIRST, 1987
1 . . . . . 6 18
2-3 4
4-38 3
39 6
➥Giant-size
40 3
41-49 4

Long, Hot Summer
DC, 1995
1-3 3

Losers Special
DC, 1985
1 3

Lost in Space
INNOVATION, 1991
1-12 3
13 5
13/Gold 5
14-18 3
Ann 1-2. . . . 3 26
Special 1-2 . 3

Machine Man
MARVEL, 1978
1 . . . . . 3 △ 21
2-6 2
7 . . . . . 2 14
8-17 2
18 . . . . . 2 20
➥Alpha Flight app.
19 13
➥1st Jack O'Lantern

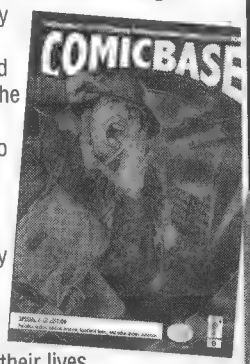
Machine Man
MARVEL, 1984
1-4 2

Machine Man 2020
MARVEL, 1994
1-2 2

Mad
E.C., 1952
1 5100
2 1250
3 . . . . . 700 2619
4 . . . . . 700 2200
5 1200
➥Low distribution
6-11 525
12-18 . . . 425
19 . . . . . 425 780

CBG News Digest

ComicBase offers discount to active-duty U.S. troops



U.S. troops who want a copy of Human Computing's *ComicBase 9.0* but are stationed outside the U.S. can purchase the collecting software "at a fairly obscene discount," according to the firm's **Pete Bickford**, by sending a military cap for the company's display case — preferably hats showing military units' logos.

Bickford told ***CBG*** the offer is open to active-duty U.S. troops. "These guys are laying their lives on the line for us; the least we can do is help them keep their comics straight," he said, adding, "thanks from all of us for all your hard and dangerous work."

More information is available from Caps for Comics Software, Human Computing, 4509 Thistle Dr., San Jose, CA 95136, *pbickford@human-computing.com*, or (408) 266-6883 10-5 Monday-Friday.

Diamond adds new material to education website

Diamond Comic Distributors has updated its website targeted at educators and librarians (*http://bookshelf.diamondcomics.com*), adding features and information.

Among the new material is "Face Out," a section about publishers and their titles. Every month, Diamond highlights a different publisher and its products.

Additional site content includes testimonials, cataloging, resources, and a listing of specialty comics shops.

Eisner judges named

The panel of five nominating judges for the Will Eisner Comics Industry Awards to be given in 2005 have been announced. The judges are:

Gib Bickel — participating with the Free Comic Book Day committee, participant in the Comic Book Industry Association, co-owner of The Laughing Ogre comics shop in Columbus, Ohio.

Steve Conley — cartoonist and self-publisher whose works include *Astounding Space Thrills*; manager of numerous hobby websites.

Katharine Kan — chairperson of the American Library Association's Graphic Novel Task Force for Young Adult Library Services Association, hobby columnist contributing "Graphically Speaking" to *Voice of Youth Advocates*.

Tom McLean — Associate Editor for *Variety* specializing in comics.

Tom Russo — freelancer for *Entertainment Weekly* and *Premiere*, comic-book and comic-book movie reviewer, *Wizard* and *Marvel Age* contributor.

— Ray Sidman

Ka-Zar - Mad

	9	10	11	12	13	14	15	16	17	18	19	20
	History of Track	Cartooning course begins		Text story leads issue				Comics Code approval begins		Comics Code seal gets bigger		Sacred Heart of Jesus cover
	DEC 54	JAN 55	JAN 55	FEB 55	FEB 55	MAR 55	MAR 55	APR 55	APR 55	MAY 55	MAY 55	JUN 55
NM Price	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

Old West Heroes Collectors Pack

Bill Black, of AC Comics, has a unique position in the comic-book community. Other than being a talented artist and writer, he is the caretaker of many of the Magazine Enterprises properties (and sometimes Charlton). The wealth of Vin Sullivans' ME properties is undeniable, and as a testament and tribute to a founding father, he has continued reprinting the classic Western titles of the 1940s and 1950s.

AC COMICS
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
B/W • VAR. Pgs.
$24.95

To celebrate his company's history, he has released the *Old West Heroes Comic Collectors Pack* compiling a great selection from his back stock. You can find The Durango Kid, The Haunted Horseman, Redmask, the B Bar B Riders, Firehair, Roy Rogers, Tom Mix, The Presto Kid, and others by such artists as Dick Ayers, Frank Bolle, John Severin, Alex Toth, Frank Frazetta, and Dick Giordano.

With photo covers, interviews, articles on ME and the various contributors, AC Comics truly celebrates the *Best of the West.* For fans of Westerns who weren't able to read them the first time around, The Haunted Horseman and Bill Black have your number mortal!

★★★ **— Tim Lasiuta**

www.accomics.com

△ #3

Treasure Chest OF FUN & FACT Volume 11

Sports history and tips

Looking for good, clean subjects outside the religious material that ran every issue, *Treasure Chest* often focused on sports heroes or on tips to help readers better themselves through sport. Think of the fun they'd have today covering sports personalities.

image © 1955 Geo. A Pflaum

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Mad CONTINUED		
20	300	
21	300	435
22	300	782
23	300	
24	785	
➥1st magazine issue		
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	
71-80	36	
81-100	32	
101-120	18	
121	22	
122	18	
123-140	15	
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-200	5	
201-220	4	
221-260	3	
261-342	2	
343-417	3	
418-449	4	
Mad Follies E.C., 1963		
1	250	
2	200	
3	150	
4	100	131
5-7	100	
Madrox MARVEL		
1-4	3	
Magdalena/ Vampirella IMAGE, 2003		
1	3	
Mage COMICO, 1984		
1	5	
2	4	
3-5	3	
6	15	
➥1st Grendel		
7	8	
8	4	
9-12	3	
13	4	
14	3	
15	6	
Mage IMAGE, 1997		
0	3	
1	4	
1/3D	5	
2-3	4	
4-15	3	
15/Variant	6	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Magik MARVEL, 1983		
1-4	2	
Magneto MARVEL, 1993		
0	3	
CGC 9.9 avg		35
Magneto and the Magnetic Men MARVEL, 1996		
1	2	14
Magneto MARVEL, 1996		
1-4	2	
Magnus, Robot Fighter GOLD KEY, 1963		
1	110	
2-3	65	
4-10	30	
11-13	18	
14	18	91
15-20	18	
21-28	12	
29-46	5	
Magnus Robot Fighter VALIANT, 1991		
0	8 △	32
0/Send-in	5	
1	4	25
2	3	15
3-4	3	
5	2	12
6	2	15
7-11	2	
12	5 △	25
13-21	2	
21/Gold	3	
22-24	2	
25-25/Ltd.	3	
26-48	2	
49	3	
50-55	2	
56-63	3	
64	2	21
Yearbook 1	4	
Man-Bat DC, 1975		
1	6	31
2	4	17
Man-Bat DC, 1984		
1	3	
Man-Bat DC, 1996		
1-3	3	
Man from Atlantis MARVEL, 1978		
1	3	13
2-7	2	
Man from U.N.C.L.E. GOLD KEY, 1965		
1	45	
2	30	
3-5	20	
6-10	15	
11-19	14	
20	14	124
21-22	8	
Manhunter DC, 1984		
1	3	
Manhunter DC, 1988		
1	2	
2-24	1	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Manhunter DC, 1994		
0-12	2	
Manhunter: The Special Edition DC, 1999		
1	10	
Man-Thing MARVEL, 1974		
1	30	93
2	14	26
3	10	80
4	8	
5	10 △	25
6-10	5	
11-22	3	
Man-Thing MARVEL, 1979		
1	3	14
2-11	2	
Man-Thing MARVEL, 1997		
1-8	3	
Marc Spector: Moon Knight MARVEL, 1989		
1	3	
2-7	2	
8-9	3	
10-18	2	
19-25	3	
26-31	2	
32-33	3	
34-49	2	
50	3	
51-54	2	
55	3	18
56-57	3	
58-60	2	
Special 1	3	
Martha Washington Goes to War DARK HORSE, 1994		
1-5	3	
Martian Manhunter DC, 1998		
0-1	3	
2-21	2	

Football cover

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
22-36	3	
1000000	4	
Ann 1-2	3	
Marvel Adventure MARVEL, 1975		
1	4	25
2-3	3	
3/30¢	20	
4	3	
4/30¢	20	
5	3	
5/30¢	20	
6	3	
Marvel Age: Fantastic Four MARVEL, 2004		
1	3	
2-9	2	
Marvel Age Hulk MARVEL		
1-4	2	
Marvel Age: Spider-Man MARVEL, 2004		
1-4	3	
5-17	2	
Marvel Age Spider-Man Team Up MARVEL		
1-3	2	
Marvel and DC Present MARVEL, 1982		
1	12	16
Marvel Chillers MARVEL, 1975		
1	5	44
2	3	
3	5	47
4	3	
4/30¢	20	
5	3	
5/30¢	20	
6	3	16
6/30¢	20	
7	3	

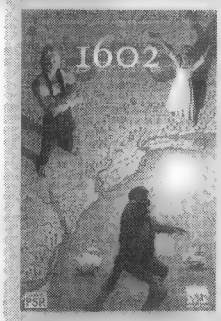
St. Elizabeth of Hungary story

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Classics Comics MARVEL, 1976		
1	7	
2	5	
3	5	8
4	5	14
5	5	
6-27	4	
28	8	21
➥1st Mike Golden art		
29-36	4	
Marvel Collectors' Item Classics MARVEL, 1966		
1	48	
2	30	251
3	26	176
4	26	
5-10	15	
11-17	12	
18	12	66
19-20	12	
21-22	10	
Marvel Comics Presents MARVEL, 1988		
1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	
Marvel Double Feature MARVEL, 1973		
1	15	140
2	8	
3	4	
4-15	3	
15/30¢	20	
16	3	
16/30¢	20	
17-21	3	

	1	2	3	4	5	6	7	8
NM Price	SEP 55 $24	SEP 55 $24	OCT 55 $24	OCT 55 $24	NOV 55 $24	NOV 55 $24	DEC 55 $24	DEC 55 $24

RETROVIEW
Marvel 1602 Part 8

★★★½



"In Which We Discover the Way of the World"

Through their combined powers, the group at Roanoke is able to return the anomaly back to its own time.

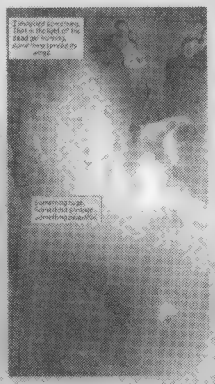
In Gaiman fashion, the buildup doesn't always lead to the anticipated climax. (Think *Sandman*'s "Season of Mists.") In fact, the reason for the 1602 turmoil is given just one page and isn't really satisfactory. The enjoyment stems from Gaiman's treatment of Marvel icons. Accorded the most nobility are Strange, Clea, Richards, Donal, the Inquisitor, Virginia Dare, and Fury. As Richards says in the previous issue, "I posit we are in a universe which favours such stories. A universe in which no story can ever truly end; in which there can be only continuances."

Marvel
Jun 2004 • 35 pp
Writer: Neil Gaiman
Pencils/Inks: Andy Kubert
Digital Painting: Richard Isanove
Cover: Scott McKowen

Best CGC copy: **10.0**

Then $3.99 NOW $5

© Marvel



It's refreshing to see one of the industry's best writers back in the saddle. With the freedom to tackle this ambitious project for Marvel, Gaiman turns in solid work that stands up to the best efforts of the early 1980s, when Frank Miller and Alan Moore contributed compelling stories for DC.

As Gaiman has said, the series is best viewed as a puzzle rather than a *What If* or *Elseworlds*. With that in mind, it's worth multiple readings to find the nods to the pre-1969 days of Stan Lee, Jack Kirby, Steve Ditko, and Jim Steranko.

A hardcover edition of *Marvel 1602* collects early scripts and sketches.

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Family FAWCETT, 1945		
1	1100	
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-89	75	
Marvel Fanfare MARVEL, 1982		
1	5	15
2	3	18
3-5	3	
6-50	2	
51	3	
52-60	2	
Marvel Fanfare MARVEL, 1996		
1	2	
2-6	1	
Marvel Feature MARVEL, 1971		
1	85 ▽	387
2	40 ▽	172
3	35	87
4	12	110
5	6	38
6	6	32
7	6	34
8	6	
9	6	45
10	6	
11 ➥Thing vs. Hulk	20 ▽	207
12	12	140
Marvel Feature MARVEL, 1975		
1	5	41
2-4	3	
4/30¢	20	179
5	3	
5/30¢	20	
6	3	35
7	3	31

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Holiday Special 2004 MARVEL, 2004		
1	4	
Marvel Knights MARVEL, 2000		
1	4	
1/Variant	5	
2-15	3	
Marvel Knights MARVEL, 2002		
1-6	3	
Marvel Knights 4 MARVEL, 2004		
1	4	
CGC 9.9 avg		66
2-13	3	
Marvel Knights Spider-Man MARVEL, 2004		
1	5	
CGC 9.9 avg		80
2	4	
3-4	3	
5	2	
6-9	3	
Marvel Legends: Wolverine MARVEL, 2003		
1	0	
2	20	
3	13	
4-5	14	
6	20	
Marvel Mangaverse: Spider-Man MARVEL, 2002		
1	2	12
Marvel Movie Premiere MARVEL		
1	3	26

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Must Haves: Avengers MARVEL, 2004		
1 ➥Avengers #500-502	4	
Marvel Premiere MARVEL, 1972		
1	18	127
2	12	44
3	16 △	106
4	8	37
5-6	6	
7	6	63
8	6	43
9	6	28
10	9	
11-12	5	
13	5	34
14	5	47
15 ➥1st Iron Fist	40 ▽	305
16 ➥2nd Iron Fist	20	73
17	10	47
18	10	49
19	10	
20	10	35
21	10	56
22	10	32
23	10 △	22
24	10	31
25	15	52
26	4	
27	4	38
28	5	55
29	3	
29/30¢	20	
30	3	
30/30¢	20	
31	2	
31/30¢	20	
32	2	13
33-36	2	
36/35¢	15	
37	2	
37/35¢	15	
38	2	16
38/35¢	15	16
39	2	
40	2	20
41-49	2	
50 ➥1st Alice Cooper	13	32
51-56	2	
57	4	20
58-60	3	
61	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
29	6 △	30
29/30¢	15	
30-31	3	
32	7	38
33	3	
Marvel Super Action MARVEL, 1977		
1	4	27
2-3	3	
3/35¢	15	
4	3	
5-37	2	
Marvel Super Action MARVEL, 1976		
1	30	124
Marvel Super-Heroes MARVEL, 1966		
12 ➥1st Captain Mar-vell	50	352
13	30	118
14 ➥Reprints 1st Kirby	60	270
15	20	151
16	20	
17	20	89
18 ➥1st Guardians	25	
19	9	78
20	9	
21-26	6	
27	10	49
28	8	
29	8	38
30	8	
31	12	99
32-38	5	
39-45	4	
46-57	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Presents MARVEL, 1975		
1	4	
2	3	20
3	4	48
4	4	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7-10	4	
11	4	14
12	4	
Marvel Preview MARVEL, 1975		
1	3	
2 ➥Punisher origin	25	185
3 ➥Blade app.	5	
4	4	
5-7	3	
8 ➥Blade app.	5	
9-24	3	
Marvels MARVEL, 1994		
0	4	
1	5	
2	5	13
3-4	5	
Marvel's Greatest Comics MARVEL, 1969		
23-31	6	
32	6	53
33	6	34
34	6	
35-37	5	
38-50	4	
51-63	3	
63/30¢	20	
64	3	
64/30¢	20	
65-70	3	
71-96	2	
Marvel 1602 MARVEL, 2003		
1	5	13
CGC 9.9 avg		105
2-7	4	
8	5	
CGC 9.9 avg		115
Marvel 65th Anniversary Special MARVEL		
1	5	
Marvel Spotlight MARVEL, 1971		
1	10	75
2 ➥1st Werewolf	36 ▽	475
3	16	112
4	16	103
5 ➥1st Ghost Rider	60 ▽	961
6	22 △	154
7	18	121
8	18	81
9	13	108
10	13	132
11	13	72
12	13	77
13	7	
14-15	6	
16-20	5	
21	5	34
22	6	
23-24	5	
25-27	3	
27/30¢	20	
28	8	45
28/30¢	18	

Original Art $

A belated happy 100th to the American daily strip

One of the most significant pieces I obtained in 2004 was a **Clare Briggs** two-panel 1917 cartoon from Heritage's Nov. 21 auction.

I call it "significant," because Briggs, who was born in Reedsburg, Wis., is largely credited with inventing the American daily comic strip in 1904. Whereas multiple-panel cartoons had appeared in American papers and magazines going back to the mid-1800s, Briggs' *A Piker Clerk* in the *Chicago American* seems to be the first to have featured a continuing character that appeared regularly in a daily paper. (The strip was not a success and soon ended.) Three years later, **Bud Fisher** with the first *A Mutt* strip (later *Mutt and Jeff*), established the daily strip as a major hit.

With anniversaries of often minor popular culture events being mentioned in the press, it's odd that the 100th birthday of the American daily strip would go unnoticed — but happy belated 100th birthday, American daily strips, and may you have many more!

And the price of the Briggs original? It was $26 before the Heritage commission. To put that in context: It's $3 less than the cover price of the Vertigo *Human Target Final Cut* graphic novel I read last night. (That is a good book, too; I recommend it to any fan of *noir* fiction). But the $26 was not a bad price for a piece of American comics history — and it's a good example of what can be found on the Web for those with the interest and knowledge to look for it.

— George Hagenauer

	9	10	11	12	13	14	15	16	17	18	19	20
	Epiphany cover					The story of steel	Easter cover			Navy cover		
	DEC 55	JAN 56	JAN 56	FEB 56	FEB 56	MAR 56	MAR 56	APR 56	APR 56	MAY 56	MAY 56	MAY 56
NM Price	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

100 Girls #1

Sylvia's just a normal teen who's managed to skip a few grades and has strange powers she doesn't understand.

ARCANA STUDIO
WRITER:
ADAM GALLARDO
ARTIST:
TODD DEMONG
COLOR • 32 PGS.
$2.95

With all the postmodernism and "adult" super-hero stories out there, it's good to see a back-to-basics approach. There's the requisite secret corporation who may have given Sylvia her powers; there's a bunch of other girls just like her — hence the title; and there are problems at school when she has to use her powers to fend off a bully.

Sure, it sounds familiar. Though it has been done before, it's rare to see a female in the title role, and writer Adam Gallardo and artist Todd Demong pull it off with panache. Demong uses a graffiti art style — like the videogame *Jet Set Radio*. It's an offbeat, unusual approach that really works. Gallardo and Demong have created a heroine worth rooting for.

There is one drawback. Gallardo needs to study how teens actually talk. No teen today would say, "Why so glum, chum?" Despite the flaws in the dialogue, this is an excellent start.

★★★ **— Steve Horton**

www.arcanastudio.com

RetroView TARZAN™

1957-1958
Reviewed by Michael Tierney

The jungle world of **Dell/Gold Key**'s *Tarzan* comics are a blend of three parts Edgar Rice Burroughs' novels, one part Johnny Weismuller, Lex Barker, and, now, Gordon Scott, live-action material, and one part other jungle aspects — shaken liberally.

Tarzan's comics world is constantly evolving, as lost jungle cities are found, the ape-man finds additional intelligent apes, and other fantastic events occur.

Many story titles in these Retroviews are prefixed "**Tarzan ...**" or "**Tarzan and ...**"

Tarzan ™ Edgar Rice Burroughs Inc.

COST TO OWN THE ORIGINALS IN NM: $45

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Super-Heroes CONTINUED		
57/30¢	20	
58	3	
58/30¢	20	
59-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		
Marvel Super Heroes Secret Wars MARVEL, 1984		
1	3	15
2	2	
3	2	18
4	3	
CGC 9.9 avg		101
5-6	2	
7	3	
8 ▲	11	32
CGC 9.9 avg		809
9-10	2	
11	3	11
CGC 9.9 avg		77
12	2	
Marvel Super Special MARVEL, 1977		
1	45	343
2	6	33
3	6	
4	20	
5	25	216
6	4	
7	3	
8	6	
9-10	5	
11-13	4	
14	3	
15	5	
16	6	
17-41	4	
Marvel Tales MARVEL, 1964		
1	165	
2	85	270
3	40	
4	22	92
5	22	
6-9	16	
10	15	
11-13	10	
14	10	53
15	10	121
16-17	10	
18	10	68
19	10	
20	10	67
21-31	8	
32	8	42
33	3	45
34-67	3	
67/30¢	20	
68	3	
68/30¢	20	
69	3	
69/30¢	20	
70	3	
70/30¢	20	
71-80	2	
80/35¢	15	
81	2	
81/35¢	15	
82	2	
82/35¢	15	
83	2	
83/35¢	15	
84	2	
84/35¢	15	
85-97	2	
98-99	5	
100	2	18
101-105	2	
106	4	
107-136	2	
137-138	5	
139-144	3	
145-286	2	
286/Collector's	3	
287-291	2	
Marvel Team-Up MARVEL, 1972		
1	150	660
2	32	101
3 ▲	32	97
4	32	171
5	16	87
6	16	58
7	16	
8 ▽	16	65
9	16	64
10	16	71
11	13	
12	13	90
13	13	48
14	13	
15	13	63
16	13	40
17	13	
18	13	51
19	13	
20	13 ▽	47
21	8	27
22-23	8	
24	8	38
25	8	35
26-31	8	
32-33	5	
34	5	39
35-41	5	
42	5	29
43	5	31
44	5	
44/30¢	20	
45	5	
45/30¢	20	
46	5	
46/30¢	20	
47	4	
47/30¢	20	
48	4	
48/30¢	20	
49-52	4	
53	15 ▽	62
➥X-Men app.		
54	4	30
55-57	4	
58	4	18
58/35¢	15	
59	4	
59/35¢	15	
60	4	
60/35¢	15	
61	4	19
61/35¢	15	
62	4	
62/35¢	15	
63-65	4	
66	7 ▽	28
➥Captain Britain app.		
67-76	4	
77	4	23
78	4	
79	4	19
80-93	4	
94	4	17
95-99	3	
100	6	23
101	3	
102	3	10
103-116	3	
117 △	3	18
118-125	3	
126	3	17
CGC 9.9 avg		56
127-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30	117
Ann 2	6	
Ann 3	4	
Ann 4-6	3	
Ann 7	2	
Marvel Team-Up MARVEL, 2004		
1-3	0	
Marvel Two-In-One MARVEL, 1974		
1	22 ▽	195
2	9	42
3	7	40
4	7	
5-6	8	
7	5	22
8-10	5	
11	3	
12 △	3	25
13-15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18	3	
18/30¢	20	118
19-24	3	
25	3	23
26-28	2	
28/35¢	15	
29	2	
29/35¢	15	
30	2	
30/35¢	15	
31	2	
31/35¢	15	
32-42	2	
43	2	18
44-50	2	
51	3	17
52	2	16
53	2	
54	4	
55-99	2	
100	3	
Ann 1	4	
Ann 2	16 ▽	51
➥Warlock dies		
Ann 3-4	2	
Ann 5	3	
Ann 6-7	2	
Marvel Universe: The End MARVEL, 2003		
1-6	4	
Marvel vs. DC DC, 1996		
1-4	4	
Ashcan 1	1	
Mask DARK HORSE, 1991		
0	5	
1-2	4	
3-4	3	
Mask DARK HORSE, 1995		
1-17	3	
Master of Kung Fu MARVEL, 1974		
17	14	55
18	7	
19	6	24
20	6	
21-30	5	
31	5	22
32-39	4	
39/30¢	20	
40	3	
40/30¢	20	
41	3	
41/30¢	20	
42	3	
42/30¢	20	
43	3	
43/30¢	20	
44-53	3	
53/35¢	15	
54	3	
54/35¢	15	
55	3	
55/35¢	15	
56-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20	102
Master of Rampling Gate INNOVATION, 1991		
1	7	
Masters of the Universe DC, 1982		
1	3	
CGC 9.9 avg		80
2-3	2	
Masters of the Universe MARVEL, 1986		
1	4	22
2-13	3	
Masters of the Universe IMAGE, 2002		
1	3	
1/Gold	6	
2	3	
1-2 variants	3	
Masters of the Universe IMAGE, 2003		
1	6	
1/Variant	3	
2-6	3	
4/Boris/Bell cvr	6	
Masterworks Series of Great Comic Book Artists DC, 1983		
1-3	3	
Maxx IMAGE, 1993		
0.5	5	
0.5/Gold	16	
1	3	
1/3D	5	
1/Variant	6	
2-10	3	
11-35	2	

△ #13

Treasure Chest OF FUN & FACT

Volume 12

A real treasure

While many early issues of *Treasure Chest* featured pirates and/or their chests of loot, it had been a few years since a chest had been cover-featured. The series marked 11 years of publishing with a subtle reminder of where it began.

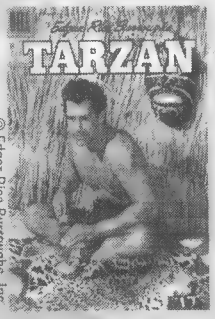
Buffalo hunting cover

image © 1957 Geo. A. Pflaum

THE BOTTOM LINE

	1	2	3	4	5	6	7	8
NM Price	SEP 56	SEP 56	OCT 56	OCT 56	NOV 56	NOV 56	DEC 56	DEC 56
	$24	$24	$24	$24	$24	$24	$24	$24

Tarzan #89 ★★



© Edgar Rice Burroughs, Inc.

"... the Smoking Valley" • 15 pp.

The lost Roman lake city of Castra (now sans Sanguinarius) is destroyed when a volcano erupts beneath.

Tarzan is rescuing an English explorer. His ape friends comment, as they often wonder about those Tarzan helps, "Tarzan picks strange friends!"

"... the Pygmy Problem" • 9 pp.

An angry Boy runs away to live with the pygmies and is captured by ivory hunters.

Tarzan may be sharpening his knife on the cover, but he's mellowing. Boy is threatened, but no one dies.

"Brothers of the Spear" • 6 pp.

"At the Mid-day Pause" • 1 text pp.

Dell
Feb 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

Best GDG copy 7.0 — Then 10¢ NOW $30

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
M.D. E.C., 1955		
1	80	
2-5	65	
Megaton MEGATON, 1983		
1-2	3	
3	5	43
4-7	2	
8	3	
Holiday 1	4	
Men in Black AIRCEL, 1990		
1	15	
2	10	
3	8	
Meridian CROSSGEN, 2000		
1	4	
CGC 9.9 avg		40
2-44	3	
Metal Gear Solid IDEA & DESIGN WORKS, 2004		
1	4	
1/Silver	35	
Metal Men DC, 1963		
1	350	
2	175	
3-5	110	
6-10	80	
11-20	55	
21-26	45	
27	80	
➥Metal Men		
28-30	42	
31-41	24	
42-44	12	
45-56	6	
Metal Men DC, 1993		
1	3	
2-4	2	
Metamorpho DC, 1965		
1	45	
2	24	
3	20	
4-5	16	
6-9	12	
10	14	
11-17	10	
Metamorpho DC, 1993		
1-4	2	
Mickey Mouse DELL, 1953		
28-30	25	
31-40	22	
41-50	20	
51-60	16	
61-70	15	
71-80	14	
81-100	12	
101-120	11	
121-140	10	
141-147	8	
148	8	29
149-160	8	
161-180	7	
181-200	6	
201-210	5	
211-220	4	
221-240	3	
241-256	2	
Mickey Mouse and Friends GEMSTONE, 2003		
257-270	3	
Micronauts MARVEL, 1979		
1	4	16
2-5	3	
6-58	2	
59	3	
CGC 9.9 avg		53
Ann 1	4	
Ann 2	3	
Special 1-5	2	
Micronauts MARVEL, 1984		
1	3	
CGC 9.9 avg		23
2-20	2	
Micronauts IMAGE, 2002		
1	3	16
2-11	3	
Midnight, Mass DC, 2002		
1-8	3	
Mighty Comics ARCHIE, 1966		
40-41	15	
42	15	59
43-50	15	
Mighty Heroes DELL, 1967		
1	50	
2	35	
3	35	194
4	35	
Mighty Marvel Western MARVEL, 1968		
1	20	
2	13	
3-5	10	
6-9	8	
10-14	6	
15	6	40
16	4	
17-21	5	
22-45	4	
45/30¢	20	
46	4	
Mighty Samson GOLD KEY, 1964		
1	30	
2-3	18	
4-5	12	
6-10	10	
11-20	8	
21-31	5	
32	4	
Millie the Model Comics MARVEL, 1945		
1	500	
2	300	
3-8	190	
9	175	
10	140	
11	100	
12	85	
13-14	110	
15	85	
16	110	
17-20	85	
21-30	60	
31-40	38	
41-60	35	
61-70	28	
71-99	25	
100	32	
101-130	15	
131-154	12	
155-180	10	
181-207	9	
Ann 1	140	
Ann 2	95	
Ann 3-4	70	
Ann 5	65 △	69
Ann 6-10	45	
Ann 11-12	25	
Ministry of Space IMAGE, 2001		
1-3	3	
Miracleman ECLIPSE, 1985		
1	10 ▽	27
2	8	18
3	8	18
4	8	20
5-7	8	
8	8	13
9-10	10	
11	14	
12	14	18
13	18	22
14	24	20
15	70	87
16	16	16
17	25	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
Mission: Impossible DELL, 1967		
1	24	
2-4	18	
5	12	
Mister Miracle DC, 1971		
1	24 ▽	148
2	15 ▽	82
3	12 ▽	67
4	11	85
5	11	99
6	10	67
7	10	
8	10	59
9-10	8	
11	7	47
12-13	7	
14	7	56
15-16	7	
17	7	30
18	7	
19-25	5	
Special 1	4	
Mister Miracle DC, 1989		
1	3	
2-5	2	
6-28	1	
Mister Miracle DC, 1996		
1-7	2	
Monkees GOLD KEY, 1967		
1	45	
2	30	
3	24	
4-5	20	
6-10	18	
11-17	12	
Monsters on the Prowl MARVEL, 1971		
9	8	
10-15	5	
16	6	41
17-30	4	
Monsters Unleashed MARVEL, 1973		
1	21	135
2	14	
3-5	10	
6-11	7	
Ann 1	7	47
Moon Knight MARVEL, 1980		
1	4	27
2-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	
Moon Knight MARVEL, 1985		
1	3	
2-6	2	
Moon Knight MARVEL, 1998		
1-4	3	
Moon Knight MARVEL, 1999		
1-4	3	
Morbius: The Living Vampire MARVEL, 1992		
1	2	
1/Collector's	3	
2-32	2	
More Fun Comics DC, 1936		
7-8	5600	
9	6500	
10	3250	

Marvel - More $

Original Art

JEEP, I YAM ASTIN' YA AGAIN- DID ME POPPA TAKE ME TEN THOUSING DOLLARS ?
YA WON'T ANSWER, HUH? HE'S GOT YA BLOWED UP WITH FLATTERY, EH? YA WON'T TELL ON HIM, EH?

Segar Popeye art soars

The past year has seen record prices at auction for major comic-strip art, partly fueled by the devaluation of the dollar, since strip art has always been more popular overseas than in America.

Some classic strip art, like **Hal Foster**'s *Prince Valiant* and **Alex Raymond**'s *Flash Gordon*, has always brought high prices. Perhaps the largest jump in prices recently has been for **Elzie Segar**'s *Popeye* originals.

As most comics fans know, Segar created Popeye in 1929 in his *Thimble Theater* newspaper strip. As a result of the strip's success — but also its expansion into animated cartoons and related merchandising — Popeye became a national icon. Segar originals in the 1970s and early '80s were available, though not plentiful, in spite of **Russ Cochran** freeing up a stash from one of Segar's relatives. In a market dominated by adventure strips, Segars sold well, bringing better prices than most humor (or humor story strips) other than *Krazy Kat* or *Mickey Mouse*. In recent years, they were trading in the $1,500 to $2,500 range for dailies.

However, in the past year, Segar Popeyes skyrocketed at the various Heritage auctions, with dailies selling regularly in the $7,000 to $9,000 range (the lowest being $4,600), and choice examples (like the all-black-background Goon daily) passing $10,000! Sundays have ranged from $9,487 (oddly, the price attained for both the oldest Sunday offered — from 1930 — and one of the last published before Segar's death in 1938) to $16,100!

— George Hagenauer

Treasure chest cover — John preaching on cover

	9 JAN 57	10 JAN 57	11 JAN 57	12 FEB 57	13 FEB 57	14 MAR 57	15 MAR 57	16 APR 57	17 APR 57	18 MAY 57	19 MAY 57	20 JUN 57
NM Price	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

Pewfell Vol. 1-2

Pewfell will be a familiar name to followers of online comics; Whelon's daily strip has been appearing on *ModernTales.com* for years. Followers already know of wizard wannabe Pewfell Porfingles, an unremarkable inhabitant of the magic city Spirekassle who lives an unremarkable life in an unremarkable house with his wife Tina the Warrior Princess.

WINGNUT GAMES
WRITER:
CHUCK WHELON, ADAM PROSSER
ARTIST:
WHELON
B/W • 64 AND 108 Pgs.
$9.95 & $12.95

The stories, while amusing, are mostly, well, unremarkable. The shorter stories of the first volume fare better, for the lightweight humor is just enough to carry the stories' length. But the lack of any real gut-busting gags in the second make this more of a chore than a pleasure.

The look and style of the books are reminiscent of French creator Lewis Trondheim's *Dungeon* or *Oddballz*. But Whelon is either unable or simply not trying to emulate Trondheim's dry sense of humor, leaving little else to give the series its own feel or identity. Existing fans might want to enjoy this hardcopy version, but curious newcomers are probably best off checking out the strip online.

★★ **— Jim Johnson**

www.wingnutgames.com
www.pewfell.com
ISBN 1-929474-53-9 (Vol. 1)
ISBN 1-929474-64-4 (Vol. 2)

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

More Fun Comics CONTINUED
11 2850
12-13 . . 2450
14 12500
➥1st Dr. Occult
15-16 . . 5000
17 4500
18-20 . . 2150
21-25 . . 1950
26-29 . . 1775
30-40 . . 1625
41-45 . . 1325
46-50 . . 1200
51 5000
➥Spectre cameo
52 54000
➥1st Spectre story
53 35000
54 9700
55 12400
➥1st Dr Fate
56 4400
57-59 . . 3100
59/15¢ . . 4500
60 3100
61-64 . . 2500
65-66 . . 2660
67 6850
68-70 . . 2100
71 5750
72 1725
73 12200
➥1st Aquaman, GA
74 2450
75-80 . . 1725
81-88 . . 1150
89 1325
90-99 . . . 940
100 1060
101 7850
➥1st Superboy
102 1375
103 1025
104-105 . 760
106-107 . 650
108-110 . 165
111-120 . 140
121-124 . 115
125 575
➥Superman cover
126 115
127 225

Morlock 2001
ATLAS-SEABOARD, 1975
1 . . . . . 3 30
2-3 2

Ms. Marvel
MARVEL, 1977
1 . . . . . 4 28
2 . . . . . 3 13
3-4 3
5 . . . . . 3 33
6 . . . . . 3 20
6/35¢ 15
7 . . . . . 3 23
7/35¢ 15
8 3
8/35¢ 15
9 3
9/35¢ 15
10 3
10/35¢ 15
11-15 2
16 . . . . . 8 63
➥Mystique cameo
17 . . . . . 4 ▽ 39
18 . . . . . 9 ▲ 173
➥1st Mystique
19 3
20-23 2

Ms. Mystic
PACIFIC, 1982
1 . . . . . 2 14
2 2

Munsters
GOLD KEY, 1965
1 120
2 75
3-5 48
6-8 34
9 . . . . . 34 137
10 34
11-16 30

My Greatest Adventure
DC, 1955
1 650
2 350
3-4 210
5-6 190
7-10 155
11-15 . . . 110
16-18 . . . 125
19 110
20-21 . . . 125
22-27 85
28 90
29-30 85
31-40 70
41-61 55
62-79 35
80 300
➥1st Doom Patrol
81-83 . . . 150
84 . . . . . 150 226
85 150

Mystery in Space
DC, 1951
1 2500
2 950
3 725
4-7 600
8 . . . . . 600 1049
9-10 600
11-15 . . . 400
16-25 . . . 320
26-40 . . . 235
41-52 . . . 195
53 1100
➥Adam Strange starts
54 425
55 250
56-60 . . . 175
61-71 . . . 120
72-74 95
75 . . . . . 140 848
➥JLA app.
76-79 80
80 . . . . . 80 271
81-86 60
87 125
➥Hawkman app.
88 90
➥Hawkman app.
89 . . . . . 90 253
➥Hawkman app.
90 90
➥Hawkman app.
91-103 . . . 26
104-110 . . 12
111-117 . . . 5

Mystic
CROSSGEN, 2000
1-43 3

Mystique
MARVEL, 2003
1 . . . . . 3 11
CGC 9.9 avg 113
2-21 3

Mystique & Infinity cover ▼

△ #1

Treasure Chest OF FUN & FACT Volume 13

To infinity ...

Picking up a trick used by other comics publishers, Vol. 13's first issue featured an infinity cover with the same image repeated on the smaller cover in the female student's hand. It's a good thing holographic covers were more than 30 years in the future!

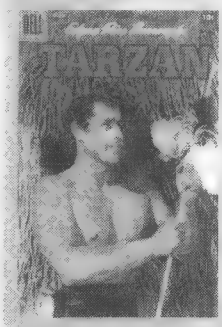
Image © 1957 Geo. A Pflaum

THE BOTTOM LINE

NM Price	1 SEP 57	2 SEP 57	3 OCT 57	4 OCT 57	5 NOV 57	6 NOV 57	7 DEC 57	8 DEC 57
	$24	$24	$24	$24	$24	$24	$24	$24

RETROVIEW

Tarzan #90 ★



"Tarzan's Risk" • 15 pp.

Tarzan is knocked unconscious while warning N'gong'we hunters to stop poaching in his territory.

The N'gong'we want to watch Tarzan being eaten by a leopard. But an elephant they injured earlier wrecks their plans and flattens their village.

" — Voice of Conscience" • 9 pp.

Ignoring Tarzan's warning to leave birds' nests alone, Dombie falls off Boy's shoulders and sprains his ankle far from home.

The boys' luck gets worse, when they camp in the path of migrating crocodiles.

"Brothers of the Spear" • 6 pp.

"Lesson for a Cub" • 1 text pp.

Dell
Mar 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Manning, Marsh
Cover: Gordon Scott photo

© Edgar Rice Burroughs, Inc.

Then 10¢ NOW $30

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Sabretooth
MARVEL, 1996
1-4 2

Mythstalkers
IMAGE, 2003
1-8 3

'Nam
MARVEL, 1986
1 . . . . . 2 ▽ 13
2-25 1
26-84 2

Namora
TIMELY, 1948
1 2000
2-3 1200

Namor, The Sub-Mariner
MARVEL, 1990
1-5 2
6-36 1
37 2
38-49 1
50 2
50/Variant . . 3
51-62 2
Ann 1-4. . . . 3

National Comics
DC, 1999
1 2

Nature Boy
CHARLTON, 1956
3 55
4 50
5 . . . . . 50 112

New Adventure Comics
DC, 1937
12 3400
13 3200
14 2800
15-20 . . 1975
21-22 . . 1750
23-31 . . 1475

New Adventures of Superboy
DC, 1980
1 . . . . . 4 18
2-20 2
21-54 1

New Avengers
MARVEL, 2005
1 5
1/Retailer ed. 35
1/McNiven. . . 2
1/Quesada. . . 2

New Book of Comics
DC, 1937
1 13000
2 6500

New Comics
DC, 1935
1 16000
2 10000
3-7 3000
8-11 . . . 2750

New Fun Comics
DC
1 46000
2 21000
3 12000
4-5 9000
6 24000

New Gods
DC, 1971
1 . . . . . 38 ▽ 117
2 22
3 . . . . . 19 45
4-7 16
8 . . . . . 16 46
9 16
10 11
11 . . . . . 11 44
12-19 6

New Gods
DC, 1984
1-6 2

New Gods
DC, 1989
1-28 2

New Gods
DC, 1995
1-11 2
12 1
13-15 2

Newman
IMAGE, 1996
1-4 3

Newmen
IMAGE, 1994
1 3
2-4 2
5-25 3

New Mutants
MARVEL, 1983
1 . . . . . 4 16
2-24 2
25-26 3
27-85 2
86 3
➥Cable cameo
87 . . . . . 6 ▽ 25
➥1st Cable story
88 3
89-96 2
97 . . . . . 2 9
98 . . . . . 5 ▽ 24
99 3
100 . . . . . 2 13
Ann 1 3
Ann 2 4
Ann 3-5. . . . 2
Ann 6-7. . . . 3
Special 1. . . 2
Summer 1. . 3

New Mutants
MARVEL, 2003
1 4
2-13 3

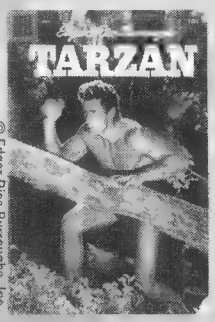
New Shadowhawk
IMAGE, 1995
1-7 3

New Teen Titans
DC, 1980
1 . . . . . 8 ▲ 28
2 5
3-10 3
11-21 2
22 . . . . . 2 11
23-38 2
39 3
40 2
Ann 1 3
Ann 2-3. . . . 2

New Teen Titans
DC, 1984
1-5 3
6-49 2
Ann 1-4. . . . 3

New Thunderbolts
MARVEL, 2004
1-2 3

Tarzan #91 ★



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"... the Thunder of Hoofs" • 15 pp.

Tarzan and Buto return to the valley of the Tall Vikings and help defend Yarlsgaard from attack by "Skraelings."

Tarzan recruits the white buffalo's herd and stampedes it through the Skraelings, then negotiates peace, using his friendship with Chief Buto as an example of black and white living together.

"... the Secret Playground" • 9 pp.

Taking a flier in an abandoned glider plane, Boy and Dombie land in the elephants' secret playground.

Boy's giant eagle's name is changed back to Aigion. Were two editors arguing over this? Or none?

"Brothers of the Spear" • 6 pp.

"Help for Kaino" • 1 text pp.

Dell
Apr 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh; Russ Manning
Inks: Marsh; Manning
Cover: Gordon Scott photo

Best CGC copy: 9.0 **Then 10c NOW $30**

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

New Titans
DC, 1988
0-59 2
60-61 3
62-99 2
100. 3
101-124 . . . 2
125. 4
126-130 . . . 2
Ann 5-7. . . . 4
Ann 8-10. . . 3
Ann 11 4

New X-Men (Academy X)
MARVEL, 2004
1-7 3

New York World's Fair Comics
DC, 1939
1939 . . 25500
1940 . . 15500

Next Men
DARK HORSE, 1992
0-20 3
21. . . . . 30 102
➥Hellboy appears
22-30 3

Nexus Legends
FIRST, 1989
1. 3
2-23 2

Nexus
CAPITAL, 1982
1. 15
2. 10
3. 15

Nexus
FIRST, 1983
1. 5
2-4 3
5. 3
CGC 9.9 avg 43
6-80 2
81-84 4
85-98 3

Nick Fury, Agent of S.H.I.E.L.D.
MARVEL, 1968
1. . . . . 55 △ 223
2. . . . . 34 △ 136
3. . . . . 30 214
4. . . . . 38 164
5. . . . . 35 137
6. . . . . 27 △ 105
7. . . . . 27 113
8. . . . . 25 99
9-11 24
12. . . . . 22 86
13. 22
14. 18
15. . . . . 49 ▽ 176
➥1st Bullseye
16. . . . . 19 71
17. 19
18. . . . . 19 87

Nick Fury, Agent of S.H.I.E.L.D.
MARVEL, 1983
1-2 3

Nick Fury, Agent of S.H.I.E.L.D.
MARVEL, 1989
1-47 2

Nightcrawler
MARVEL, 1985
1-4 2

Nightcrawler
MARVEL, 2002
1-4 3

Nightcrawler
MARVEL, 2004
1-3 3

Night Rider
MARVEL, 1974
1. . . . . 14 83
2-6 7

Night Warriors: Darkstalkers' Revenge
VIZ, 1998
1-6 3

Nightwing
DC, 1995
1. 4
2-4 3

Nightwing
DC, 1996
0.5 4
0.5/Platinum . 7
1. . . . . 11 △ 22
2. 6
3. . . . . 4 8
4-5 4
6-15 3
16-49 2
50. 4
51-99 2
100. 3
1000000 . . . 3
Ann 1 4
Giant Size 1. 6

Nightwing: Alfred's Return
DC, 1995
1. 4

Nightwing: Our Worlds at War
DC, 2001
1. 3

Nine Rings of Wu-Tang
IMAGE, 1999
0. 2
1/A 4
1/B 5
2-5 3

Ninja High School
ANTARCTIC, 1988
0. 3
0/Ltd. 4
1. 7
2. 5
3-10 4
11-22 3
23-31 2
32-49 3
50. 4
51-99 3
100. 5
101-114 . . . 4
117-120 . . . 3
YB 1-10 . . . 6
Summer 1. . 3
3D 1 5

Ninjak
VALIANT, 1994
0. 3
0/Variant . . . 3
1. 4
1/Gold 4
2-14 2
15-26 3
Yearbook 1 . 4

Noble Causes: Extended Family
IMAGE, 2003
1. 7

Noble Causes
IMAGE, 2002
1-4 3
1-4/variants. . 3
5. 4

Noble Causes: Distant Relatives
IMAGE, 2003
1-4 3

Noble Causes: Family Secrets
IMAGE, 2002
1-4/B 3

Noble Causes: First Impressions
IMAGE, 2001
1. 3

Noman
TOWER, 1966
1. . . . . 40 135
2. 28

Not Brand Echh
MARVEL, 1967
1. . . . . 39 155
2. 18
3-5 15
6. 9
7. . . . . 9 35
8. 9
9. 19
➥Giant issues start
10. . . . . 19 84
11-13 19

Nova
MARVEL, 1976
1. . . . . 6 ▽ 27
2. . . . . 4 18
3-10 3
10/35¢ 15
11. 3
11/35¢ 15
12. 3
12/35¢ 15
13. 3
13/35¢ 15
14. 3
14/35¢ 15
15. . . . . 3 13
16-19 3
20. . . . . 3 24
21-25 3

Nova
MARVEL, 1994
1. 2
1/Variant . . . 3
2-18 2

Nova
MARVEL, 1999
1. 3
2-7 2

NYX
MARVEL, 2003
1. . . . . 8 13
2. 5
3. . . . . 30 55
➥Wolvie's daughter
4. 8
5. 3

Occult Files of Dr. Spektor
GOLD KEY, 1973
1. 15
2. 8
3-5 5
6-20 4
21-24 2
25. 10

Ocean
DC, 2004
1-3 3

Official Handbook of the Marvel Universe Daredevil Elektra 2004
MARVEL
1. 4

Official Handbook of the Marvel Universe: Golden Age Marvel 2004
MARVEL, 2004
1. 4

More - Official $

Original Art

Affordable Popeye art

There is a tendency for comic-art collectors to focus on the art by a character's creator and ignore the many talented artists who followed. With **Elzie Segar** *Popeye* art reaching the level of a year's college tuition and room and board, many fans are giving up hope of ever owning a *Popeye* original.

This is a mistake, since Segar worked on the character for fewer than 10 years, and there are more than 60 years of work by his many successors who continued his legacy in the comic strip, comic books, animation, and various licensed books and products. With the exception of the early animation art, art by artists like **Bela "Bill" Zaboly, Doc Winner, Bud Sagendorf, George Wildman**, and former underground artist **Bobby London** is affordable — and often even cheap.

Bud Sagendorf is especially interesting, because he actually assisted Segar on *Popeye*. He continued that role with Bill Zaboly when he took over the strip. Sagendorf went solo for the first time in 1946, when the *Popeye* comic book began using original material. Sagendorf, best of all of the successors, followed the Segar formula of blending humor and adventure, resulting in stories that still hold up today.

My favorite period for his art is the first few years of the comic book before his workload increased and reduced the detail in his backgrounds and the solid blacks he used for contrast. I've seen later daily strips on sale for under $50 with prime pages hitting a few hundred — not bad prices for a major American icon.

— George Hagenauer

Lipizzaners cover ▼

9	10	11	12	13	14	15	16	17	18	19	20
JAN 58	JAN 58	JAN 58	FEB 58	FEB 58	MAR 58	MAR 58	APR 58	APR 58	MAY 58	MAY 58	JUN 58
NM Price $24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

Ray Vol. 1

A grafting of *E.R.* with *The Matrix*, this series focuses on Ray, a girl with a chip on her shoulder and repressed memories, to boot. She has a score to settle with those who experimented on youths to harvest their organs and sell them on the black market. Losing her eyes, Ray luckily regained her sight when operated on by a mysterious man.

ADV MANGA
WRITER:
AKIHITO YOSHITOMI
ARTIST:
AKIHITO YOSHITOMI
B/W • 208 Pgs.
$9.99

Suddenly remembering her dark past a decade later, Ray discovers her secret power — X-ray vision — which she can wield to find her tormentors. She embarks on adventures in which she performs unlicensed, risky, and profitable surgery to help the unfortunate, while remembering to aid other unwilling human donors. With the assistance of Shinoyama, who provides her medical hardware, can Ray recognize her old benefactor as well as the evil syndicate she has vowed to destroy?

A modern feminization of Osamu Tezuka's iconic hero Black Jack, Ray blends hospital fantasy (karate-kicking nurses who show their underwear) with technophobia (surgical implants and organ farming). The operation isn't a clean success, but intriguing enough.

★★½ — **Oliver Chin**

www.adv-manga.com
ISBN: 1-4139-0204-9

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Official Handbook of the Marvel Universe: X-Men 2004 MARVEL, 2004		
1	4	
Oh My Goddess! DARK HORSE, 1994		
Part 1: 1	5	
Part 1: 2-6	3	
Part 2: 1-8	3	
Part 3: 1-11	3	
Part 4: 1-8	3	
Part 5: 1-2	3	
Part 5: 3-4	4	
Part 5: 5	3	
Part 5: 6-7	4	
Part 5: 8	3	
Part 5: 9-12	4	
Part 6: 1	4	
Part 6: 2-6	3	
Part 7: 1-8	3	
Part 8: 1-6	4	
Part 9: 1-7	4	
Part 10: 1-5	4	
Part 11: 1-2	4	
Part 11: 3-6	3	
88-95	4	
96-105	3	
106	4	
107-109	3	
110-112	4	
OMAC DC, 1974		
1	10	40
2-3	7	
4	7	30
5-6	5	
7	5	20
8	5	
OMAC: One Man Army Corps DC		
1-4	4	
Omega Men DC, 1983		
1	2	
CGC 9.9 avg		33
2	2	
3	3	13
4-10	2	
11-19	1	
20	2	
21-38	1	
Ann 1-2	2	
Omega the Unknown MARVEL, 1976		
1	7	27
2	6	
2/30¢	20	
3	3	
3/30¢	20	
4-8	2	
9	3	
9/35¢	15	
10	2	
10/35¢	15	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
100 Bullets DC, 1999		
1	9	
2	7	
3-5	5	
6-10	4	
11-49	3	
50	4	
51-56	3	
Oni Double Feature ONI, 1998		
1	6	
2-6	4	
7-12	3	
Operation: Knightstrike IMAGE, 1995		
1-3	3	
Orion DC, 2000		
1-25	3	
Our Army at War DC, 1952		
1	1300	
2	625	
3-4	485	
5-10	365	
11	300	
12	260	
13	300	
14	285	
15	250	
16-20	210	
21-31	170	
32-40	130	
41-50	110	
51-56	95	
57-59	90	
60-70	80	
71-80	65	
81 ➥1st Sgt. Rock	2450	
82	625	
83 ➥1st Kubert Rock	1050	
84	240	
85	280	
86-90	240	
91 ➥1st all-Rock issue	575	
92-100	140	
101-110	95	
111-112	90	
113-118	110	
119	90	
120	65	
121	60	
122	55	
123-127	50	
128 ➥Sgt. Rock Origin	225	
129-134	36	
135-137	30	
138	25	
139	25	52
140-142	25	
143	25	265
144-150	25	
151 ➥1st Enemy Ace	275	
152	35	
153 ➥2nd Enemy Ace	120	472
154	24	
155 ➥3rd Enemy Ace	60	
156	30	
157	24	
158 ➥1st Iron Major	35	
159-163	24	
164 ➥Giant-sized	50	
165	30	
166-167	24	

10¢ cover price added

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
168	40	
169-170	24	
171-176	20	
177	38	
178-181	20	
182-183	24	
184-185	20	
186	22	
187	20	
188-189	18	
190	22	
191	18	
192-198	14	
199-200	20	
201-202	10	
203	22	
204-215	10	
216 ➥Giant-sized	28	191
217-220	8	
221-228	7	
229 ➥Giant-sized	22	123
230-236	7	
237-239	10	
240	16	69
241	10	
242 ➥100-page issue	14	
243-245	10	
246	10	51
247-253	10	
254	10	49
255	10	
256	10	64
257	7	39
258	7	
259	7	34
260-263	7	
264	7	27
265	7	26
266	7	
267	7	28
268-270	7	
271	7	39
272-299	7	
300-301	5	
Our Fighting Forces DC, 1954		
1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45 ➥1st Gunner & Sarge	235	
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174-181	4	
Outer Limits DELL, 1964		
1 ▽	55	410
2	30	
3	24	
4-10	20	
11-18	10	
Outlaw Kid MARVEL, 1954		
1	165	
2	80	
3-10	65	
11-17	54	
18	58	
19	54	
Outsiders DC, 1985		
1-3	2	
4-28	1	
Ann 1	3	
Special 1	2	
Outsiders DC, 1993		
0	3	
1	3	
CGC 9.9 avg		24
2-24	2	

Football cover

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Outsiders DC, 2003		
1-18	3	
Painkiller Jane EVENT, 1997		
0	4	
1/Variant	3	
1/Red foil	25	
2-5/A	3	
Peanuts GOLD KEY, 1963		
1	125	
2-4	75	
Perfect Love ZIFF-DAVIS, 1951		
1	115	
2	80	
3	65	120
4-10	65	
Peter Parker: Spider-Man MARVEL, 1998		
1	5	
1/Sunburst	6	24
1/DF	14	54
2	2	
2/Variants	2	
3-28	4	
29	4	15
30-43	3	
44	3	14
45-57	3	
Ann '98-99	4	
Peter the Little Pest MARVEL, 1969		
1	30	
2-4	14	
Petticoat Junction DELL, 1964		
1	35	
2	25	70
3-5	25	
Phantom DC, 1988		
1-4	2	
Phantom DC, 1989		
1-13	2	

RETROVIEW
Tarzan #92

★½

Dell
May 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the Queen's Luck" • 15 pp.

For three years, Queen Nilondo of the Inkota has kept white-skinned Karen Lane a prisoner — as a good luck talisman.

Nilondo thinks capturing Tarzan will bring even better luck. Instead, Tarzan persuades baboons to eat Inkota crops. He and Karen escape on the giant eagles Argus and Aguila.

"... the Cattle Raiders" • 9 pp.

When his riding ostrich dies in front of 50 Kondis marching to steal Chief Buto's cattle, Boy has to think fast.

Boy dresses in ostrich plumes and starts dancing. Weird.

"Brothers of the Spear" • 6 pp.

"A Night for Stories" • 1 text pp.

© Edgar Rice Burroughs, Inc.

No CGC copies

Then 10¢ NOW $30

Treasure Chest OF FUN & FACT
Volume 14

△ #1

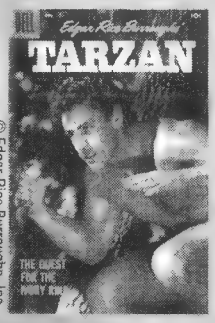
The champ returns!

Seven years after being introduced in "The Champ of Nis-Qui-Ting," Frumson Wooters returned for "The Champ in the Circus." Wooters would return for more adventures in succeeding years. This issue also was the first to have a 10¢ cover price.

image © 1958 Geo. A. Pflaum

THE BOTTOM LINE	1	2	3	4	5	6	7	8
	SEP 58	SEP 58	OCT 58	OCT 58	NOV 58	NOV 58	DEC 58	DEC 58
NM Price	$24	$24	$24	$24	$24	$24	$24	$24

Tarzan #93 ★



© Edgar Rice Burroughs, Inc.

Dell
Jun 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the Quest for the Ivory Ring" • 15 pp.

Tarzan's gift of M'Bogo to Chief Manga turns to trouble, when Manga's ring gets hooked on the buffalo's horn.

Tribal law states that Manga cannot return without the ring. While Tarzan wrestles the giant Barongo to reclaim the ring, Manga falls in love with Princess Lu-alla.

"... the Lost Elephant" • 9 pp.

An elephant swallows pepper planted by Boy and Dombie and, in a panic, runs into a bog.

To rescue the elephant from the bog and waiting predators, Tarzan recruits Tantor and his tribe.

"Brothers of the Spear" • 6 pp.

"Of a Dream and the Zulus" • 1 text pp.

No CGC copies

Then 10c NOW $30

UNSLABBED SLABBED Near Mint CGC 9.4 NM

Phantom Stranger
DC, 1952
1 1100
2 600
3-6 475

Phantom Stranger
DC, 1969
1 . . . . . 95 382
2-4 33
5-7 20
8-11 16
12-13 18
14 . . . . . 18 73
15-16 18
17 . . . . . 18 74
18 . . . . . 15 60
19-21 15
22-24 9
25 . . . . . 9 27
26-30 9
31 . . . . . 9 44
32 9
33 . . . . . 9 ▽ 56
34 9
35 . . . . . 9 46
36-40 9
41 . . . . . 9 66

Phantom Stranger
DC, 1987
1-4 3

Phantom Zone
DC, 1982
1 2
2-4 1

Phoenix
ATLAS-SEABOARD, 1975
1 . . . . . 5 18
2 . . . . . 4 16
3-4 2

Phoenix: The Untold Story
MARVEL, 1984
1 8

Pink Panther
GOLD KEY, 1971
1 25
2 15
3-5 12
6-10 8
11-20 6
21-40 4
41-74 3
75-87 8

Piracy
E.C., 1954
1 160
2 115
3-7 85

Pitt
IMAGE, 1993
0.5 2
1 3
CGC 9.9 avg 41
1/Gold 4
2-13 2
14-20 3

Planetary
DC, 1999
1 8
2-5 3
6 . . . . . 3 6
7-21 3

Planet Comics
FICTION HOUSE, 1940
1 12400
2 5250
3 3600
4-7 2625
8-12 . . . 1950
13-14 . . 1525
15 2700
16-18 . . 1410
19-24 . . 1225
25-30 . . 1090
31-35 . . . 845
36 . . . . . 845 ▽ 1504
37-40 . . . 845
41-50 . . . 600
51-53 . . . 500
54 . . . . . 500 1151
55-58 . . . 500
59 . . . . . 500 1646
60 500
61-70 . . . 400
71-73 . . . 300

Planet of the Apes
MARVEL, 1974
1 20
2 10
3 . . . . . 9 29
4-5 8
6 6
7-29 5
Ann 1 4

Planet of Vampires
ATLAS-SEABOARD, 1975
1-2 4
3 . . . . . 4 33

Plastic Man
DC, 1966
1 50
2 . . . . . 28 99
3 . . . . . 22 76
4 . . . . . 22 56
5 22
6-10 15
11 . . . . . 4 18
12-20 4

Plastic Man
DC, 2004
1-13 3

Plastic Man
DC, 1988
1-4 1

Plastic Man Lost Annual
DC, 2004
1 7

Plastic Man Special
DC, 1999
1 4

Plop!
DC, 1973
1 . . . . . 12 46
2 . . . . . 8 31
3 8
4 . . . . . 7 25
5 . . . . . 7 28
6 . . . . . 6 17
7-9 6
10 . . . . . 6 25
11-23 5
24 8

Pogo Possum
DELL, 1949
1 375
2 200
3-5 150
6-8 120
9-13 125
14 100
15 . . . . . 100 276
16 100

Power Company
DC, 2002
1-18 3

Powerless
MARVEL, 2004
1-6 3

Power Man & Iron Fist
MARVEL, 1974
17 8
18-20 5
21-30 4
30/30¢ 20
31 4
31/30¢ 20
32 3
32/30¢ 20
33 3
33/30¢ 20
34 3
34/30¢ 20
35-44 3
44/35¢ 15
45 3
45/35¢ 15
46 3
46/35¢ 15
47 3
48 . . . . . 4 46
49-52 3
53-55 4
56 3
57 . . . . . 5 25
58-65 3
66 . . . . . 12 ▽ 41
➥2nd Sabretooth
67-83 2
84 . . . . . 6 22
➥Sabretooth app
85-125 2
Ann 1 4

Power of Shazam
DC, 1995
1 3
2-42 2
43-47 3
1000000 . . . 4
Ann 1 3

Power of the Atom
DC, 1988
1-18 1

Power Pack
MARVEL, 1984
1-2 2
3-9 1
10 2
CGC 9.9 avg 36
11-18 1
19 2
20-26 1
27 . . . . . 4 18
28-43 1
44-62 2
Holiday 1 . . 3

Power Pack
MARVEL, 2000
1 3

Powerpuff Girls
DC, 2000
1 5
2-3 3
4-57 2

Powers
IMAGE, 2000
1 . . . . . 7 16
2 6
3 5
4-10 4
11-37 3
Ann 1 4

Preacher
DC, 1995
1 . . . . . 13 24
2 6
3-5 5
6-10 4
11-49 3
50-66 4

Preacher: Dead or Alive
DC
1 20

Preacher Special: Cassidy
DC, 1998
1 6

Original Art

E.C. artists in *Classics Illustrated*

When the color E.C. Comics line crashed in 1956, a few of its artists moved to the unlikeliest of places: *Classics Illustrated*. *Classics Illustrated* sold well throughout the 1950s, since it was distributed outside the normal comic distribution system. While **Fredric Wertham** attacked its comics adaptation of *Hamlet*, it was hard to get parent groups upset about comics based on **Mark Twain** and **Charles Dickens**.

The E.C. artists came from drawing for such E.C. series as *Aces High, Piracy,* and *Valor* and were well suited for working on *Classics*. From 1956, **George Evans, Reed Crandall, Joe Orlando, John Severin, Graham Ingels, Angelo Torres,** and **Al Williamson** regularly appeared in both Gilberton's *Classics Illustrated* and its *World Around Us* anthology books — the art of which was released into the fan market more than two decades ago. The piece above is by George Evans (with a possible assist from Reed Crandall) and comes from the adaptation of *Lord Jim.*

Classics, while not covered by the Comics Code, nonetheless toned down its adaptations — which often resulted in a lot of static dialogue pages and less action. Still, artists like Evans, Crandall, Ingels, and Orlando did some very good work, which sells for a fraction of even their later E.C. work in spite of being from the same period. Good examples of *Classics* art by E.C. artists often sell in the $100 to $200 range, when similar pages from the later E.C.s bring two to four times that price.

So, while you won't find severed heads and The Cryptkeeper, you will find nice, similar vintage art, if you keep an eye out for *Classics* pages by classic E.C. greats.

— George Hagenauer

Opera story

"Kidnapped by a Space Ship" begins

Text story leads issue

Patsy Manners cover

May Crowning cover

	9	10	11	12	13	14	15	16	17	18	19	20
	JAN 59	JAN 59	JAN 59	FEB 59	FEB 59	MAR 59	MAR 59	APR 59	APR 59	MAY 59	MAY 59	JUN 59
NM Price	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

Robin #130

Batman's "War Games" crossover finally starts picking up speed with "The Only Light in Gotham," Part Five, Act Two of the three-month-long event holding court in eight Bat-titles. It starts with a brutal battle between Spoiler and the mystery villain who has been flitting in and out of this story and I'm not kidding about the brutal part. I felt uneasy reading it, something I rarely feel with more over-the-top comics violence. This fight disturbed me because it wasn't over the top. It was believable. Kudos to Willingham and Proctor for pulling this off.

DC
WRITER:
BILL WILLINGHAM
ARTIST:
JON PROCTOR
COLOR • 36 PGS.
$2.25

Things actually happen in this issue. We learn the identity of the mystery villain. Tim Drake's dad finds out (from Tim) that his son has become Robin again. The Drake family pitches in. It looks as bad for Spoiler as it did for Orpheus in Part Four, but I'm hoping it isn't as bad — for either — as it appears. Spoiler, despite her shortcomings, is a decent kid. Orpheus is one of DC's too-few black heroes. Both of them deserve better than to be cannon fodder in this extended and still interesting story.

★★★ — **Tony Isabella**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Preacher Special: One Man's War		
DC, 1998		
1	5	
Preacher Special: Saint of Killers		
DC, 1996		
1-4	3	
Preacher Special: Tail in the Saddle		
DC, 2000		
1	5	
Preacher Special: The Good Old Boys		
DC, 1997		
1	5	
Preacher Special: The Story of You-Know-Who		
DC, 1996		
1	5	
Predator		
DARK HORSE, 1989		
1	5	
2	4	
3-4	3	
Predator 2		
DARK HORSE, 1991		
1-2	3	
Prez		
DC, 1973		
1	8	
2-4	4	
Primer		
COMICO, 1982		
1	5	
2	55	80
➥1st Grendel		
3-4	4	
5	50	
➥1st Sam Kieth art		
6	5	
Primer		
COMICO, 1996		
1	3	
Prisoner		
DC, 1988		
1-4	4	
Prophet		
IMAGE, 1993		
0-10	3	
Prophet		
IMAGE, 1995		
1	4	
1/Chromium	5	
1/Holochrome	6	
2	3	
2/Platinum	4	
3-8	3	
Annual 1	4	

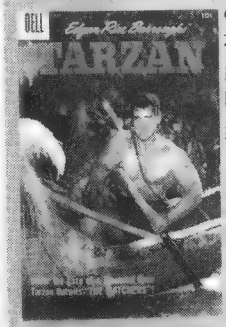
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Puffed		
IMAGE, 2003		
1-3	3	
Pulse		
MARVEL, 2004		
1	5	
2-4	3	
5	2	
6	3	
Punisher		
MARVEL, 1986		
1	13	43
2	7	18
3	7	24
4	6	18
5	6 ▽	20
Punisher		
MARVEL, 1987		
1	7	
2-3	4	
4-9	3	
10	4	
11-62	2	
63-74	1	
75	3	
76-80	2	
81-85	1	
86	3	
87-90	1	
91-99	2	
100	3	
100/Variant	4	
101	4	
102-104	2	
Ann 1	4	
Ann 2-7	3	
Punisher		
MARVEL, 1995		
1	3	
2-18	2	
Punisher		
MARVEL, 1998		
1	3	
1/Variant	6	
2-4	3	
Punisher		
MARVEL, 2000		
1	4	
1/Variant	9	
2	4	
2/Variant	6	
3	4	
4-12	3	
Punisher		
MARVEL, 2001		
1-37	3	
Punisher		
MARVEL, 2004		
1	4	
CGC 9.9 avg		65
2-15	3	
Punisher Kills the Marvel Universe		
MARVEL, 1995		
1	20	32
CGC 9.9 avg		160
Punisher: The End		
MARVEL, 2004		
1	5	
CGC 9.9 avg		51
Punisher: The Movie		
MARVEL, 2004		
1-3	3	
Punisher War Journal		
MARVEL, 1988		
1	5	19
2-5	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6	3	19
7	3	14
8-49	2	
50	3	
51-60	2	
61	3	
62-64	2	
64/Variant	2	
65	3	
66-74	2	
75	4	
76	3	
77-80	2	
Punisher War Zone		
MARVEL, 1992		
1	3	
CGC 9.9 avg		39
2-22	2	
23	3	
24-41	2	
Ann 1-2	3	
PvP		
IMAGE, 2003		
1-12	3	
Quasar		
MARVEL, 1989		
1	2	
2-46	1	
47	2	
➥1st Thunderstrike		
48-49	1	
50	3	
51-60	1	
Special 1-3	2	
Question		
DC, 1987		
1-36	2	
Ann 1	3	
Ann 2	4	
Question		
DC, 2005		
1-2	3	
Question Quarterly		
DC, 1990		
1-5	3	
Question Returns		
DC, 1997		
1	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Radioactive Man		
BONGO, 1993		
1	5	
88	5	20
216-1000	3	
Ragman		
DC, 1976		
1	5	19
2-5	3	
Ragman		
DC, 1991		
1-8	2	
Rai		
VALIANT, 1992		
0	4	
1	5	20
2	4 △	18
3	4 △	35
4	4	32
5-7	3	
8	3	9
➥adds ...Future Force		
25-33	2	
Rai and the Future Force		
VALIANT, 1993		
9	3	
➥was Rai		
9/Gold	4	
9/Ltd.	3	
10-24	2	
➥becomes Rai again		
Raiders of the Lost Ark		
MARVEL, 1981		
1	2	13
2-3	2	
Rampaging Hulk		
MARVEL, 1977		
1	12	130
2	14	8
3-5	5	
6-9	4	
Ranma 1/2		
VIZ, 1991		
Part 1: 1	25	
Part 1: 2	10	
Part 1: 3	8	
Part 1: 4-5	6	
Part 1: 6-7	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Part 2: 1	7	
Part 2: 2	5	
Part 2: 3-11	4	
Part 3: 1-13	3	
Part 4: 1-11	3	
Part 5: 1-12	3	
Part 6: 1-14	3	
Part 7: 1-14	3	
Part 8: 1-13	3	
Part 9: 1-11	3	
Part 10: 1-11	3	
Part 11: 1-11	3	
Part 12: 1	3	
Rawhide Kid		
MARVEL, 1955		
1	675	
2	320	
3-5	185	
6-10	140	
11-14	110	
15	110	214
16	110	
17	380	
➥Rawhide Kid origin		
18-21	95	
22	90	
23	180	
➥Rawhide Kid origin		
24-30	90	
31-44	75	
45	90	
46	60	
47-55	34	
56	34	59
57	34	
58	34	66
59-60	34	
61	25	
62	25	73
63-70	25	
71-85	16	
86	16	50
87-92	14	
93-97	12	
98	12	53
99	12	
100	16	
101-113	11	
114-120	7	
121-133	6	
133/30¢	20	
134	6	
134/30¢	20	
135-151	6	
Special 1	12	

RETROVIEW
Tarzan #94 ★



Dell
Jul 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the Watchers" • 15 pp.

To save the Wazban on a Pal-ul-don island from attacking hordes of red-headed pygmies, Tarzan builds a Trojan Monster.

It's Tarzan in the land of the Leprechauns! What else could the obviously Irish, pale-skinned, and red-headed pygmies be?

"... the Valley of Shadows" • 9 pp.

Boers, South African pioneers, become trapped in the Valley of Shadows, surrounded by poisonous poppies.

By swimming the river and keeping his nose close to the surface, Tarzan finds a way in and out.

"Brothers of the Spear" • 6 pp.

"Elephant Trap" • 1 text pp.

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No CGC copies

Then 10¢ NOW $30

△ #8

Treasure Chest OF FUN & FACT Volume 15

A masterful cover

As the 1960s dawned, *Treasure Chest* devoted a few covers each year to painted art with a religious theme. To reproduce the material in the best manner, covers were slightly redesigned to move the logo to a horizontal banner along the top.

Image © 1959 Geo. A. Pflaum

Martyrdom of St. Stephen

Ampere story

St. Paul story

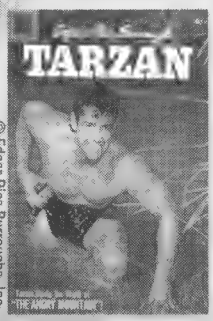
Painted Christmas cover

1	2	3	4	5	6	7	8
SEP 59	SEP 59	OCT 59	OCT 59	NOV 59	NOV 59	DEC 59	DEC 59
$24	$24	$24	$24	$24	$24	$24	$24

NM Price

THE BOTTOM LINE

Tarzan #95



© Edgar Rice Burroughs, Inc.

"... the Angry Mountain" • 15 pp.

Tarzan races to save two scientists from being sacrificed to an erupting volcano, and ends up taking their place.

Tarzan's survival helps persuade the Amauis to stop offering live sacrifices.

"... the Vanishing Race" • 9 pp.

Tarzan and Boy search for the lost, endangered tribe of true pygmy bushmen.

To draw enemies away from an injured bushman, Tarzan taunts the spearmen into targeting him: "Ho! You are old women — throwing sticks! Throw some more! Ha! Ha! Throw them all! Then I will make you dodge!"

"Brothers of the Spear" • 6 pp.

"More about Zulus" • 1 text pp.

Dell
Aug 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

No CGC copies

Then 10c NOW $30

UNSLABBED SLABBED
Near Mint CGC 9.4 NM

Rawhide Kid
MARVEL, 1985
1-4 2

Rawhide Kid
MARVEL, 2003
1 5
2 4
3-5 3

Ray
DC, 1992
1 3
2-6 2

Ray
DC, 1994
0-1 2
1/Variant 3
2-24 2
25 4
26-28 2
Ann 1 4

Razor's Edge: Warblade
DC, 2005
1-2 3

Record of Lodoss War: Chronicles of the Heroic Knight
CPM MANGA, 2000
1-11 3

Record of Lodoss War: The Grey Witch
CPM, 1998
1-22 3

Record of Lodoss War: The Lady of Pharis
CPM
1-8 3

Red Circle Sorcery
RED CIRCLE, 1974
6 6
7-10 4
11 ..... 4 17

Red Seal Comics
HARRY A. CHESLER, 1945
14 475
15 315
16 ..... 315 975
17-19 ... 285
20-22 ... 250

Red Sonja
MARVEL, 1976
1 ..... 7 33
2-4 3
4/35¢ 15
5-6 3
7-15 2

Red Sonja
MARVEL, 1983
1-2 1

Red Sonja
MARVEL, 1983
1-13 2

Red Wolf
MARVEL, 1972
1 ..... 7 111
2-5 4
6-9 3

Resurrection Man
DC, 1997
1-27 3
1000000 ... 4

Return of Shadowhawk
IMAGE, 2004
1 3

Richard Dragon, Kung-Fu Fighter
DC, 1975
1 ..... 6 38
2-18 2

Richie Rich
HARVEY, 1960
1 3050
2 850
3 440
4-5 310
6-9 200
10 165
11-15 ... 100
16-20 ... 75
21-30 ... 50
31-40 ... 35
41-47 ... 22
48 ..... 22 120
49 22
50-60 ... 17
61-65 ... 13
66 ..... 13 64
67-70 ... 13
71-83 8
84 ..... 8 71
85-88 8
89-100 ... 6
101-150 ... 4
151-200 ... 3
201-254 ... 2

Richie Rich Dollars & Cents
HARVEY, 1963
1 200
2 80
3 60
4 ..... 60 314
5 60
6-10 24
11-20 ... 16
21-30 ... 10
31-40 8
41-50 6
51-60 4
61-70 3
71-90 2
91-109 ... 1

Richie Rich Millions
HARVEY, 1961
1 90
2 50
3 35
4-5 28
6 ..... 20 276
7 20
8-10 16
11-20 ... 13
21-30 ... 9
31-40 7
41-50 5
51-60 4
61-90 3
91-110 ... 2
111-113 ... 1

Richie Rich Money World
HARVEY, 1972
1 ..... 46 334
2 18
3 15
4-5 10
6-10 8
11-20 5
21-30 4
31-59 3

Richie Rich Success Stories
HARVEY, 1964
1 240
2 75
3 50
4-5 40
6 30
7 ..... 30 178
8-10 30
11-20 ... 18
21-25 ... 14
26-30 ... 12
31-40 8
41-70 5
71-100 ... 3
101-105 ... 2

Rifle
IMAGE, 2004
1 3
CGC 9.9 avg 13

Rima, The Jungle Girl
DC, 1974
1 ..... 9 △ 42
2-3 7
4 ..... 7 28
5-7 7

Ringo Kid
MARVEL, 1970
1 12
2 8
3-10 5
11 4
12 ..... 4 36
13-27 4
27/30¢ ... 20
28 4
28/30¢ ... 20
29-30 4

Rip Hunter: Time Master
DC, 1961
1 350
2 140
3 115
4-5 95
6-7 85
8-15 70
16-20 ... 58
21-25 ... 48
26-29 ... 40

Rising Stars
IMAGE, 1999
0 5
0/Gold ... 12
0.5 3
1/Holofoil ... 8
CGC 9.9 avg 75
1/Chromium. 10
1/Kids 7
1/Fighting ... 6
1/Funeral. ... 5
1/Wizard ... 4
2 3
2/DF 4
2/DF Gold ... 7
3-23 3
Ashcan 1 ... 3
Ashcan 1/Con 6

Rising Stars: Bright
IMAGE, 2003
1-3 3

Robin
DC, 1991
1-2 3
3-5 2
Ann 1-2. ... 3

Robin
DC, 1993
0 2
1 ..... 4 15
1/Variant ... 4
2-14 2
14/Variant ... 3
15-49 2
50 3
51-74 2
75 3
76-99 2
100 4
101-125 ... 2
126 5
➥Robin quits
127 4
➥New Robin
128 3
129-133 ... 2
1000000 ... 4
Ann 3-6. ... 3
Giant Size 1. 6

Original Art

Mylar is not just for bags

While thin illustration board is the norm for most comics art, artists will occasionally create their work on other material, including thick Mylar plastic. The resultant comics originals share a common heritage with animation cels.

Drawing on Mylar is a more common practice among illustrators. **Ron Villani** is a Chicago illustrator heavily influenced by the comics he read as a child. Many of his freelance jobs, especially during the first 25 years of his career, were done for clients who wanted a comic-book feel to their art. When *Playboy* was doing a feature on *Flash Gordon* or *Buck Rogers*, Ron was usually the artist who drew the illustrations. Above is a piece of his *Star Trek* art produced for a McDonald's Happy Meal promotion.

And most of them were drawn on Mylar laid above an illustration board where the color was painted in or done with Pantene color film — like Zip-a-Tone, only in bright colors. Unlike illustration board or paper, Mylar is nonporous. As a result, drawing on it with India ink leaves a distinct, clear line. It is a logical medium for inking over existing pencils: far better than vellum, which is occasionally used by inkers who want to preserve the original pencils.

However, it is rarely used in comics. When it is — as in *Jon Sable* #19, for which **Mike Grell** did the entire issue in pencil on Mylar — the originals can be fantastic and beautifully detailed. However, collectors often skip these originals just because they appear to be on plastic.

— George Hagenauer

Washington, Lincoln cover

St. Mary Magdalene cover

Field hockey story

How to do origami

Mary cover

	9	10	11	12	13	14	15	16	17	18	19	20
	DEC 59	JAN 60	JAN 60	FEB 60	FEB 60	MAR 60	MAR 60	APR 60	APR 60	MAY 60	MAY 60	JUN 60
NM Price	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24	$24

Saint Legend Vol. 3

The world has become the mystic battleground in the war between good and evil. One of the eight immortal beings, the man named Holy Vagabond may be the key to the world's salvation. The young seer Vivi sees into his past and how he survived the slaughter of his family to dedicate himself to this fight.

COMICSONE
WRITER:
ANDY SETO
ARTIST:
ANDY SETO
Color • 120 Pgs.
$13.95

Having recently saved the other immortals from being possessed by The Soul Parasite, Vagabond has hurt his colleague Iron Crutch Li in the process. Now, he suffers the wrath of his companions, who are still ignorant of his good intentions. Vagabond decides he must leave their company. However, this is bad timing, since the Jade Emperor of heaven has sent his generals to terminate two of the infected immortals, and now the demonic Hades himself has reappeared to put an end to all of them.

Seto's slashing speed lines razzle-dazzle and hard-bodied heroes flex their brawny muscles. But he lays the melodrama down thick and can't resist adding an additional coating of metaphysical circumlocution, which makes digesting it all a chore.

★★½ — **Oliver Chin**

www.comicsone.com
ISBN: 1-58899-212-8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Robin II DC, 1991		
1	1	
1/Collector's	10	
2	1	
2/Collector's	9	
3	1	
3/Collector's	6	
4	1	
4/Collector's	4	
Robin Plus DC, 1996		
1-2	3	
Robin: Year One DC, 2000		
1-4	5	
Robin III: Cry of the Huntress DC, 1992		
1-6	1	
1-6/Variant	3	
Robotech: The Macross Saga COMICO, 1984		
1	8	13
2	4	
3-5	3	
6-36	2	
Rocket Raccoon MARVEL, 1985		
1	2	
CGG 9.9 avg		27
2-4	1	
Rocky and His Fiendish Friends GOLD KEY, 1962		
1	100	
2	75	
3	75	181
4-5	60	
Rogue Battlebook MARVEL		
1	4	
Rogue MARVEL, 1995		
1-4	3	
Rogue MARVEL, 2001		
1-4	3	
Rom MARVEL, 1979		
1	5	28
2-10	2	
11-16	1	
17-18	2	
19-23	1	
24-25	2	
26-53	1	
54	3	
CGC 9.9 avg		41
55	1	
56	3	
CGC 9.9 avg		45
57-75	1	
Ann 1	2	
Ann 2	1	
Ann 3	2	
Ann 4	1	
Roman Holidays GOLD KEY, 1973		
1	20	
2-3	10	
Ronin DC, 1983		
1	4	13
2-5	3	
6	5	
Ruins MARVEL, 1995		
1-2	5	
Runaways MARVEL, 2003		
1-18	3	
Ruse CROSSGEN, 2001		
1-26	3	
Sabretooth MARVEL, 1993		
1-4	3	
Special 1	5	
Sabretooth MARVEL		
1-4	3	
Sabretooth Classic MARVEL, 1994		
1-15	2	
Sabretooth: Mary Shelley Overdrive MARVEL, 2002		
1-4	3	
Sabrina ARCHIE, 1997		
1	3	
2-32	2	
Sabrina ARCHIE, 2000		
1-62	2	
Sabrina the Teenage Witch ARCHIE, 1971		
1	45	
2	20	
3-5	12	
6-10	10	
11-17	8	
18-20	6	
21-30	5	
31-50	4	
51-60	3	
61-77	2	
Holiday 1-3	3	
Saga of the Swamp Thing DC, 1982		
1	3	
2-19	2	
20	15	27
➥Alan Moore starts		
21	12	24
22-25	6	
26-27	4	
28	4	17
CGC 9.9 avg		40
29-32	4	
33	3	
34	5	
35-36	3	
37 ▲	30	61
➥1st Hellblazer		
38	15	
39-40	9	
41-45	4	
Ann 1	3	
Ann 2	4	
Ann 3	3	
Sam & Twitch IMAGE, 1999		
1-26	3	
Samurai Heaven and Earth DARK HORSE		
1	3	
Sandman DC, 1974		
1	8 △	47
2	5	25
3-6	4	
Sandman DC, 1989		
1	21	40
2	11	31
3	11	
4-7	4	
8	12	61
➥1st Death		
8/Ltd.	35	
9-14	4	
15-21	3	
22	4	13
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	
Sandman: A Gallery of Dreams DC, 1994		
1	3	13
Sandman Midnight Theatre DC, 1995		
1	7	
Sandman Mystery Theatre DC, 1993		
1	4	
2-49	3	
50	4	
51-70	3	
Ann 1	4	
Savage Dragon IMAGE, 1992		
1-3	3	
Savage Dragon IMAGE, 1993		
0.5	3	
0.5/Platinum	4	
1-3	3	
4-12	2	
13	3	
14	2	
15-24	3	
25	4	
26-49	3	
50	6	
51-74	3	
75	6	
76-99	3	
100	9	
101-118	3	
Savage Dragon/ Hellboy IMAGE, 2002		
1	6	
Savage She-Hulk MARVEL, 1980		
1	5 △	27
2	3	19
3-5	3	
6-25	2	
Savage Sword of Conan MARVEL, 1974		
1	60	196
2	28	100
3	16	58
4	12	55
5-10	12	
11-20	8	
21-29	6	
30-50	5	
51-173	3	
174-235	2	
Ann 1	8	73
Special 1	6	
Savage Tales MARVEL, 1971		
1	88	
2	32	115
3	20	68
4	20	
5	12	72
6-11	10	
12	8	
Ann 1	8	82
Scooby-Doo MARVEL, 1977		
1	12	50
2-4	7	
5-9	4	
Scooby Doo, Where Are You? GOLD KEY, 1970		
1	60	
2-8	24	
9-11	18	
12	18	87
13-18	18	
19	18	89
20-30	12	
Scooby Doo, Where Are You? CHARLTON, 1975		
1	15	
2	10	
3-5	7	
6-10	6	
11	5	
Scorpion ATLAS-SEABOARD, 1975		
1	3	37
2	2	26
3	2	
Scribbly DC, 1948		
1	900	
2	550	
3-5	430	
6-10	325	
11-15	265	

△ #2

Treasure Chest OF FUN & FACT Volume 16

Shades of flubber!

Months before Disney's *Absent-Minded Professor* hit theaters, *Treasure Chest* had its own flying car in "The Enchanted Flivver," written by Frank Moss and illustrated by Frank Borth. The duo produced many of the title's more memorable serials.

image © 1960 Geo. A. Pflaum

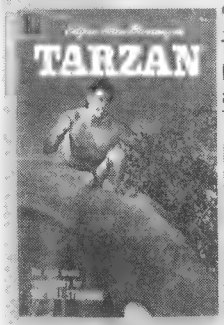
THE BOTTOM LINE

Astronomy stories ▼ Text story leads issue ▼ Advent cover ▼ Asian Mary and Jesus on cover ▼

	1	2	3	4	5	6	7	8
NM Price	SEP 60 $20	SEP 60 $20	OCT 60 $20	OCT 60 $20	NOV 60 $20	NOV 60 $20	DEC 60 $20	DEC 60 $20

RETROVIEW

Tarzan #96 ★



Dell
Sep 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

No CGC copies

"... the Tall Stranger" • 15 pp.

To avoid his test of manhood, Prince Rudatara of the Murundi ran away and became Raoul Giroux of France.

Rudatara's brother, the corrupt King Burudaka, tries to assassinate him. The people of Murundi revolt and crown Rudatara king.

"... the Trail of the Kite" • 9 pp.

Boy and Dombie ask Jane for help flying their super-sized kite.

The boys and Mimi, the baseball hat-wearing chimp, hold on, when a gust of wind carries them away and deposits them in a land where other chimps are taskmasters over farmers.

"Brothers of the Spear" • 6 pp.

"The Cave" • 1 text pp.

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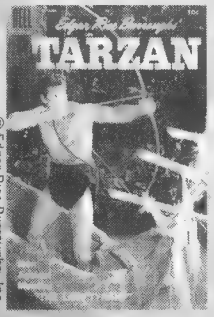
Then 10c NOW $30

Tarzan #97 ★



© Edgar Rice Burroughs, Inc.

"... the Last Tyrant" • 15 pp.

The "Tyrant of all Garths" has eaten every reptile that escaped the Valley of Monsters, and rules the plains.

Tarzan and King Jathon set out to find and tame the only creatures that can fight the tyrannosaurus — the single-horned Red Gryf (proceratops).

"... the Young Feather Merchant" • 9 pp.

Prince Miboko of the Masai uses his flute to capture a rare Trogon bird.

The Trogon is sacred to the Nuramis, who capture the prince, Boy, and Dombie. To escape during a panic, Miboko uses his flute to imitate the sound of swarming locusts.

"Brothers of the Spear" • 6 pp.

"The Ghost Horn" • 1 text pp.

Dell
Oct 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

No CGC copies

Then 10c NOW $30

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sea Devils DC, 1961		
1	300	
2	175	
3	120	
4-5	85	
6-10	55	
11-12	38	
13	42	
14-20	38	
21-28	28	
29	28	160
30-35	28	
Secret Defenders MARVEL, 1993		
1	3	
2-11	2	
12	3	
13-24	2	
25	3	
Secret Origins DC, 1961		
Ann 1	400	
Secret Origins DC, 1973		
1	14	58
2	8	
3-4	7	
5-7	6	
Secret Origins DC, 1986		
1	5	
2-50	2	
Ann 1-3	3	
Giant Size 1	5	
Special 1	2	
Secret Six DC, 1968		
1	30	165
2	15	
3-5	12	
6	15	59
7	20	
Secret Society of Super-Villains DC, 1976		
1	7	29
2-5	4	
6-15	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Secrets of Haunted House DC, 1975		
1	10	125
2	6	
3-4	5	
5-9	4	
10	4	23
11-20	4	
21-30	3	
31	4	
32-46	3	
Secrets of Sinister House DC, 1972		
5	5	
6-9	4	
10	6	
11-16	4	
17	4	75
18	4	
Secret War MARVEL, 2004		
1	10	
CGC 9.9 avg		166
1-2	4	
2	6	
3	4	
Sensational She-Hulk MARVEL, 1989		
1	3	
2-49	2	
50	3	
51-60	2	
Sensational Spider-Man MARVEL, 1996		
-1	2	
0	5	
1	2	
1/Collectors	4	15
2	2	
2/Collectors	3	
3-11	2	
11/Collectors	7	
12-24	2	
25	3	
25/Wanted	3	
26-33	2	
Ani 1996	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sensation Comics DC, 1942		
1	32400	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942
60	455	
61-67	395	
68	500	
➥1st Huntress		
69	395	662
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	
Sensation Comics DC, 1999		
1	2	
Sentry MARVEL, 2000		
1	5	
2-5	3	
Sgt. Fury MARVEL, 1963		
1	1175	
2	400	
3-5	225	
6-10	150	
11-12	80	
13	400	1763
➥Cap. America app.		
14	60	290
15	60	
16	60	241

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
17-18	50	
19	50	197
20-21	30	
22	30 △	96
23-24	30	
25	30 ▽	89
26	30	110
27	30	
28	30	136
29-31	30	
32-38	25	
39	20	89
40	20	64
41	15	60
42-48	15	
49	15	70
50	15	48
51	15	
52	15	62
53-54	15	
55	15	58
56	14	51
57	14	
58	14	50
59	14 △	69
60-63	14	
64-67	12	
68	12	44
69-75	12	
76	12	50
77-99	12	
100	20	103
101	12	
102	10	
103-106	8	
107	8	60
108-110	8	
111-121	6	
122-131	5	
132-133	4	
133/30¢	20	
134	4	
134/30¢	20	
135-151	4	
152-167	3	
Ann 1	125	
Ann 2	55	
Ann 3	30	97
Ann 4	22	
Ann 5	10	
Ann 6-7	9	
Sgt. Rock DC, 1977		
302	14	
303-310	9	
311-320	8	
321-330	6	
331-341	5	
342-350	4	
351-390	3	
391-422	2	
Ann 1-2	4	
Ann 3-4	3	
Sgt. Rock DC, 1991		
14-22	2	
Special 1-2	3	
Sgt. Rock Special DC, 1988		
1-13	3	
Shade, The Changing Man DC, 1977		
1	4	38
2	3	13
3-8	3	
Shade, The Changing Man DC, 1990		
1	3	
2-49	2	
50	3	
51-70	2	

Original Art

Tom Sutton's "stained glass" Charlton covers

Charlton, one of the lowest-paying comic-book markets, was also the most flexible in terms of art formats. Unlike other publishers, it had no standard size for the art created for its comic books — which is why you can find large, Silver Age-size art from Charlton years after DC and Marvel switched to the smaller format.

This flexibility continued when Charlton shifted to using painted covers in the early 1970s.

The shift itself was strange, because Charlton had the worst printing presses in the business — and almost all the paintings reproduced fuzzy at best. The policy resulted in interesting originals by a wide range of artists, but the artist who took most advantage of Charlton's flexibility was **Tom Sutton**.

In one lot of Sutton paintings I handled several years ago, I had covers painted in acrylics or oils, covers in pen and ink colored with watercolors, pastels (including one pastel on velvet — just like those Elvis portraits from Mexico), and a series of paintings on Mylar.

These, dubbed the "stained glass" covers, were painted with oils or acrylics on plastic Mylar sheets and then dry-mounted on boards. When the dry mount has loosened, the painting can be removed from the backing board, resulting in a clear painted piece that can be lit from behind, like a stained glass window!

Until they loosen, they often are indistinguishable from his regular paintings, since the paint fully covers the Mylar. Because of this, there are many collectors who own one without realizing it.

*— **George Hagenauer** reports on original art markets for **CBG**. Write him at **yellowkd@terracom.net**.*

	9	10	11	12	13	14	15	16	17	18	19	20
	Dinosaur cover			Stonehenge story	Chuck White cover	St. Patrick cover		Lincoln cover	Balto story	Feast of the Ascension cover		Reader survey
	JAN 61	JAN 61	FEB 61	FEB 61	MAR 61	MAR 61	MAR 61	APR 61	APR 61	MAY 61	MAY 61	JUN 61
NM Price	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20

Seikai Trilogy Vol. 1

This one has a premise not to be found in most American space opera: Faced with imminent invasion and inevitable conquest by the humanoid alien Abh, young Jinto's dad sells out mankind for political gain, elevating his son to minor noble status in the process.

TOKYOPOP
WRITERS:
HIROYUKI MORIOKA, AYA YOSHINAGA
ARTIST:
TOSHIHIRO ONO
B/W • 156 Pgs.
$9.99

The story jumps ahead seven years and finds Jinto, simultaneously looked down upon by the Abh and hated by the bulk of humanity, about to embark on a long journey to the empire's capital with the pretty Abh royal, Lafiel.

Thematically, it's a very Japanese story, as it's obsessed with matters of rank and parentage. Details of court etiquette frequently take precedence over space battles (though there are some of those, as well).

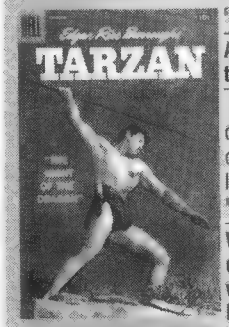
Luckily, an Abh dictionary has been provided to help readers get through this, but it doesn't help any that the "hero," an incredibly passive character, even by manga standards, never actually does much. But it's because it's so completely different from our standard Star Trek-Star Wars formulaic scenarios (more love, less rockets) that Seikai is so inevitably appealing.

★★★ **— S.A. Bennett**

www.tokyopop.com
ISBN: 1-59812-857-0

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Shadow DC, 1973		
1	12 △	42
2	8	33
3	8	
4	6	38
5	4	15
6	5	
7-12	4	
Shadow DC, 1986		
1	3	
2-4	2	
Shadow DC, 1987		
1	3	
2-19	2	
Ann 1-2	3	
ShadowHawk IMAGE, 1992		
1	3	
1/Variant	2	
2-3	3	
4	2	
ShadowHawk IMAGE, 1993		
1	4	
1/Gold	3	
2	2	
2/Gold-3	3	
ShadowHawk IMAGE, 1993		
0-1	3	
2	2	
3-4	3	
12-13	2	
14-18	3	
Special 1	4	
Shadowman VALIANT, 1992		
0	3	
0/Gold	4	
0/Variant	4	
1	3	18
2-43	3	
Yearbook 1	4	
Shadow Strikes! DC, 1989		
1	3	
2-31	2	
Ann 1	4	
Shang Chi: Master of Kung Fu MARVEL, 2002		
1-6	3	
Shanna the She-Devil MARVEL, 1972		
1	23 ▽	92
2	6	
3-5	4	
Shazam! DC, 1973		
1	16 ▽	64
2	5	
3	5	31
4	4	
5-7	3	
8	14	64
➥100-page issue		
9-10	3	
11	3	29
12-17	9	
18-27	3	
28	2	
29-35	3	
Shazam: The New Beginning DC, 1987		
1-4	2	
She-Hulk MARVEL, 2004		
1	12	
2	7	
3	4	
4-10	3	
Sherlock Holmes DC, 1975		
1	6	29
S.H.I.E.L.D. MARVEL, 1973		
1	13	50
2-5	5	
Shock Illustrated E.C., 1955		
1-2	200	
3	800	
Shock SuspenStories E.C., 1952		
1	850	
2	500	
3	350	
4	325	
5	290	
6-7	350	
8	260	
9-11	210	
12	225	
13	350	
➥Frazetta art		
14-15	200	
16-18	170	
Shogun Warriors MARVEL, 1979		
1	4	22
2-20	2	
Showcase DC, 1956		
1	2850	
2	800	
3	775	
4	26000	
➥1st Silver Age Flash		
5	925	
6	3600	
7	1800	
8	11500	
➥2nd SA Flash		
9	7200	
10	2600	
11-12	1625	
13-14	4200	
15	1650	
16	900	
17	2200	
➥1st Adam Strange		
18	1100	
19	1100	3125
20	850	
21	450	
22	5600	
➥1st SA Grn. Lantern		
23	1600	
24	1500	
25-26	275	
27	700	
28-29	350	
30	750	
31-32	340	
33	325	
34	1250	
35	650	
36	475	
37	525	
38	350	
39-40	300	
41-42	150	
43	450	
44	100	
45	275	
46-47	95	
48-52	65	
53-54	80	
55	220	801
➥Dr. Fate origin		
56	100	
57	120	
58	120	387
59	115	445
60	225	653
➥Spectre origin		
61	100	342
62	70	
63	40	
64	110	348
➥Spectre app.		
65	40	
66	21	93
67	21	
68	21	83
69-71	21	
72	21	86
73	85 △	265
➥1st Creeper		
74	38	149
➥1st Anthro		
75	62 △	275
➥1st Hawk & Dove		
76-77	45	
78	34	
79-80	45	
81	30	159
82	45	119
83-84	40	
85	12	
86	12	65
87	12	
88-89	8	
90-93	7	
94	10	27
➥New Doom Patrol		
95-96	8	
97-99	5	
100	5 ▽	32
101	5	23
102	5	
103	5	27
104	5	
Sigil CROSSGEN, 2000		
1	4	
CGC 9.9 avg		45
2-42	3	
Silent Hill: Dying Inside IDEA & DESIGN WORKS, 2004		
1-5	4	
Silver Streak Comics LEV GLEASON, 1939		
1	10500	
2	3800	
3	3200	
4	1600	
5	1900	
6	13500	
7	8300	
8	3200	
9	1900	
10	1500	
11	1000	
12-14	850	
15-19	700	
20-23	600	
Silver Surfer MARVEL, 1968		
1	375	1203
2	160 △	344
3	135	526
4	265 △	870
➥Surfer vs. Thor		
5	70	269
6	70	287
7	70	367
8	80	372
9	60	231
10	53	209
11	53	253
12	53	192
13	53	269
14	100	433
➥Spider-Man app.		
15	54	241
16	54	214
17	54	200
18	54	215
Silver Surfer MARVEL, 1988		
1-2	3	
Silver Surfer MARVEL, 1987		
-1-0.5	3	
0.5/Platinum	6	
1	7	16
2	6	
CGC 9.9 avg		37
3-10	4	
11-14	3	
15	4	
16-24	3	
25	4	
26-31	3	
32-33	2	
34	5	20
35	4	
36-38	3	
39-45	2	
46-47	3	
48-49	2	
50	5	15
51-74	2	
75	4	
CGC 9.9 avg		36
76-85	2	
85/Collector's	3	
86-90	2	
91	1	
92-99	2	
100	3	
100/Variant	4	
101-124	2	
125	3	
126-146	2	
Ann 1	4	
Ann 2-7	3	
Ann 1997	4	
Ann 1998	3	
Silver Surfer MARVEL, 2003		
1	2	
2-4	3	
5-6	2	
7-14	3	
Silver Surfer MARVEL, 1982		
1	12	
Simpsons Comics BONGO, 1992		
1	5	
2	4	
3-10	3	

RETROVIEW
Tarzan #98 ★



Dell
Nov 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

Best CGC 4.0 (4pr) 8.0

"... the Night of the Dragon" • 15 pp.

A witch doctor manipulates his tribe through their fear of the giant iguanas.

Tarzan exposes the greedy witch doctor's fraud and kills all the "dragons," giving the poor village a new leader and a new home.

"... the Giant Guardian" • 9 pp.

While Tarzan hunts a man-eating lion, he instructs Boy and Dombie to wait with Tantor Abaiu, an elephant he once saved.

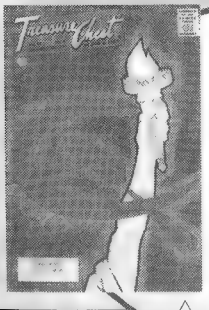
Of course, the boys disobey and run into danger from the lion and a leopard. Tarzan is disappointed but lets the boys' fright be their punishment.

"Brothers of the Spear" • 6 pp.

"The Elephant's Game" • 1 text pp.

© Edgar Rice Burroughs, Inc.

Then 10c NOW $30



△ #2

Treasure Chest OF FUN & FACT Volume 17

The Red menace

"This Godless Communism," a 10-part series, began in Vol. 17 #2 with a letter by then-FBI Director J. Edgar Hoover on the inside front cover. The first chapter showed readers what life could be like in a communist state, while later chapters focused on communist history.

image © 1961 Geo. A. Pflaum

"This Godless Communism" begins

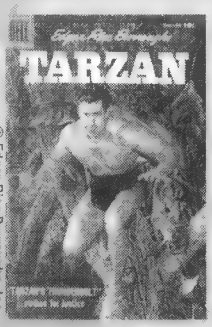
Unknown Soldier story

Thanksgiving cover

Painted Christmas cover

	1	2	3	4	5	6	7	8
	SEP 61	SEP 61	OCT 61	OCT 61	NOV 61	NOV 61	DEC 61	DEC 61
NM Price	$20	$100	$20	$65	$20	$65	$20	$65

Tarzan #99 ★



© Edgar Rice Burroughs, Inc.

"Tarzan's Thunderbolt" • 15 pp.

Chief Buto's Kraal is attacked by the Watumbas. Tarzan is forced to duel for his and Buto's lives.

When the Watumbas decide Tarzan is too dangerous to live, spears that Tarzan placed in a tree draw lightning, which stuns the Watumbas.

"Tarzan and the Young Hunters" • 9 pp.

Boy wishes for something that would shoot farther than any arrow and receives a camera.

Boy and Dombie get into trouble with lions and a leopard. Dombie hides in a warthog's hole, and things get crowded when the warthog returns.

"Brothers of the Spear" • 6 pp.

"The Crowning Thrill" • 1 text pp.

Dell
Dec 1957
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

No CGC copies

Then 10¢ NOW $30

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11-31	2	
32	3	
33-39	2	
40-99	3	
Sin City DARK HORSE, 1993		
1	15	
Sin City: Dame to Kill For DARK HORSE, 1993		
1	4	
1-2-6	3	
Sin City: Family Values DARK HORSE, 1997		
1	15	
Sin City: Hell and Back DARK HORSE, 1999		
1-9	3	
Sin City: Just Another Saturday Night DARK HORSE, 1997		
0.5-1	3	
Sin City: Lost, Lonely, & Lethal DARK HORSE, 1996		
1	3	
Sin City: Sex & Violence DARK HORSE, 1997		
1	3	
Sin City: Silent Night DARK HORSE, 1995		
1	3	
Sin City: That Yellow Bastard DARK HORSE, 1996		
CGC 9.9 avg		25
1-6	3	
Sin City: Babe Wore Red & Others DARK HORSE, 1994		
1	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sin City: The Big Fat Kill DARK HORSE, 1994		
1-5	3	
Singularity 7 IDEA & DESIGN WORKS, 2004		
1-4	4	
Sinister House of Secret Love DC, 1971		
1	70	369
2	35	
3	45	
4	35	
Six Million Dollar Man CHARLTON, 1976		
1	12	50
2	6	21
3-5	5	
6-9	4	
Six Million Dollar Man CHARLTON		
1	10	
2	8	
3-7	5	
Skull the Slayer MARVEL, 1975		
1	9	48
2-5	2	
5/30¢	20	
6	2	
6/30¢	20	
7-8	2	
Sleeper DC, 2003		
1-12	3	
Sleeper: Season 2 DC, 2004		
1-6	3	
Small Gods IMAGE, 2004		
1-5	3	
Smallville DC, 2003		
1-11	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Smurfs MARVEL, 1982		
1	4	19
2	4	18
3	4	
Snagglepuss GOLD KEY, 1962		
1	33	
2	24	
3	24	93
4	24	
Soap Opera Love CHARLTON, 1983		
1	12	102
2-3	8	
Sojourn CROSSGEN, 2001		
1	5	20
2-24	3	
25	1	
26-34-2	3	
Special 1	4	
Sojourn Prequel CROSSGEN, 2001		
1	5	22
Solar, Man of the Atom VALIANT, 1991		
1	5	23
2	3	18
3 ▽	3	18
4-9	2	
10	8	30
➥1st Eternal Warrior		
11-13	3	
14-45	2	
46-60	3	
Solo DC, 2005		
1	4	
Sonic the Hedgehog ARCHIE, 1993		
0	9	
1 ▽	12	33
2-3	9	
4-5	7	
6-10	6	
11-20	4	
21-50	3	
51-142	2	
SS 1-15	3	

February Comics Birthdays

Feb. 1
Suzanne Gaffney
Nate Butler (1954)
Bill Mumy (1954)
Bill Spangler (1954)
Diana Schutz (1955)
Gilbert Hernandez (1957)
Ron Frenz (1960)

Feb. 2
Creig Flessel (1912)
Larry Wright (1940)

Bob Schreck (1955)

Feb. 3
Byron Erickson
Richard Marschall (1949)
Tim A. Conrad (1951)
Randy Lofficier (1953)

Feb. 4
Dez Skinn (1951)
Scott Saavedra (1960)
Tom Sniegoski (1962)
Francis J. Mao (1966)

Feb. 5
George Evans (1920)
Jess M. Jodloman (1925)
Marty Pahls (1941)
Val Semeiks (1955)
Mark Bloodworth (1963)
Kelly McQuain (1967)

Feb. 6
Richard Buckler (1949)

Feb. 7
Richard Bruning (1953)
Miguel Ferrer (1955)
Bob Camp (1956)
Paul Castiglia (1966)

Feb. 8
Terry Stewart

Feb. 9
Frank Frazetta (1928)
Danny Bulanadi (1946)
Jo Duffy (1954)
Timothy Truman (1956)
Sarah E. Byam (1962)
T.C. Ford (1964)
Whitney Barber (1975)

Feb. 10
Brent Frankenhoff (1966)

Feb. 11
Rich DuFour
Maily H. Wilkinson (1938)
Jim Bradrick (1946)
Shon Howell (1962)

Feb. 12
Joe Albelo
Ken Meyer Jr. (1957)
Lou Bank (1966)

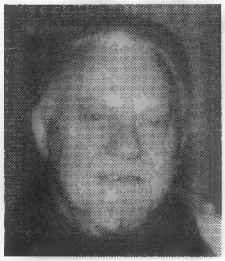
Feb. 13
Barb Kaalberg
John A. Peck (1962)
Stan Shaw (1962)

Feb. 14
Suzanne Dechnik
Carol Kalish
Oliver Harrington (1912)
Gordon Purcell (1959)
Joyce Greenholdt (1965)

Feb. 15
Albert DeGuzman
Joan Weis
Bud Gordinier (1933)
Art Spiegelman (1948)
Matt Groening (1954)
Les Dorscheid (1959)
Marc Hansen (1963)

Feb. 16
J.A. Fludd
Ron Wilson
Len Strazewski (1955)
John Totleben (1958)
Timothy Bradstreet (1967)

Feb. 17
David Fox



Curt Swan (1920-1996)
Bernd Metz (1944)
Nelson (1969)

Feb. 18
Gahan Wilson (1930)
Johnny Hart (1931)
Terry Echterling (1950)
Aaron McClellan (1959)
Jay Allen Sanford (1960)
Mark Bodé (1963)

Feb. 19
Henry Boltinoff (1914)
Don Glut (1944)
William Messner-Loebs (1949)
Bob Palin (1953)
Gerry Shamray (1957)
Jim Lawson (1960)
Mark Winfrey (1965)

Feb. 20
Anthony Tollin (1952)
Dave Roberts (1960)

Feb. 21
Barry Kaplan
Frank Brunner (1949)
Brian Douglas Ahern (1967)
Joseph M. Monks (1968)

Feb. 22
Doug Allen (1956)

Feb. 23
Ken Selig
Doug Moench (1948)
Jim Main (1955)
Eric Lurio (1957)
Janet Jackson (1958)
Martin Thomas (1965)

Feb. 24
Mindy Fisch
Bryan Talbot (1952)
Jim Borgman (1954)
Greg LaRocque (1954)
Keith S. "Kez" Wilson (1958)

Feb. 25
Arnold Roth (1929)
Rick Geary (1946)
Phil Lasorda (1960)

Feb. 26
Ron Aiken
Ric Estrada (1928)
David Boswell (1953)
Karen Berger (1958)
Jeffrey Butler (1958)

Feb. 27
Lisa Patrick
Norm Breyfogle (1960)
Jeff Smith (1960)
Andy Kubert (1962)
Eiwin Mark (1969)

Feb. 28
Joe Brozowski (J.J. Birch)

Feb. 29
Nelson Yomtov
Wendi Lee (1956)

Shadow - Sonic

New Year's cover | Wilma Rudolph story | "Squanto: The Pilgrims' Catholic Hero" | April Fool's joke in Chuck White | Old Ironsides cover | Memorial Day cover

	9 JAN 62	10 JAN 62	11 FEB 62	12 FEB 62	13 MAR 62	14 MAR 62	15 MAR 62	16 APR 62	17 APR 62	18 MAY 62	19 MAY 62	20 JUN 62
NM Price	$20	$65	$20	$65	$20	$65	$20	$65	$20	$65	$20	$65

Shiver in the Dark #3

At nearly three bucks for a black-and-white half-length comic, Sayger asks a lot of his potential audience. And what he delivers is a relatively uneventful third chapter of a story arc about a beautiful, rich young woman with a strange, stolen book and even stranger nightmares. And although the story is nicely recapped at the issue's start, the nature of these oddities remains unexplained.

SINGING INK
WRITER:
STUART SAYGER
ARTIST:
STUART SAYGER
B/W • 16 Pgs.
$2.95

After starting off like an adaptation of a trashy romance novel, the story briefly ventures into the metaphysical before slowing down into a practical non-event as Grace uses her beauty and wealth to crown herself queen of her own universe. Despite this comic's shortcomings as a stand-alone piece of entertainment, there are some promising creative elements. Sayger's combination of airbrushing and line art evokes an attractive Dave McKean-type quality. And even though characters blather on at times, it showcases Sayger's ear for realistic dialogue, something that's often lacking from weaker stories like this. It's enough to earn this book a grudging recommendation, more for Sayger's promise as a creator.

★★ — **Jim Johnson**

www.shiverinthedark.com

Son of Satan — MARVEL, 1975

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	15 ▽	60
2	12	30
3	8	
3/30¢	12	
4	8	
4/30¢	12	
5	8	
5/30¢	12	
6-8	6	

Soulfire — ASPEN, 2004

0	3	
0/DF	7	
0/Wizard	10	
1 & Variants	3	
1/Wizard	5	
1/Virgin cvr	15	

Soul Saga — TOP COW, 2000

1	3	11
2-5	3	

Soupy Sales Comic Book — ARCHIE, 1965

1	80	

Soviet Super Soldiers — MARVEL, 1992

1	2	

Space: 1999 — CHARLTON, 1975

1	6	
2-4	4	
5	4	15
6	4	
7	3	

Space Adventures — CHARLTON, 1952

1	240	
2	125	
3-5	105	
6-9	90	
10-12	225	
13	90	161
14-19	90	
20	110	
21	80	
23	100	
24-32	70	
33	325	
➥1st Captain Atom		
34	150	
35-40	125	
41	25	
42	75	
43	25	
44	25	68
45-50	25	
51-60	18	
61-72	12	

Space Family Robinson — GOLD KEY, 1962

1	200	
2	90	
3-5	70	
6-10	50	
11-13	30	
14	30	126
15	30	
16-20	24	
21-24	20	
25	20	53
26-29	20	
30	20	100
31-44	20	
45-54	10	
55-59	6	

Space Ghost — GOLD KEY, 1967

1	150	

Space Ghost — COMICO, 1987

1	4	

Space Ghost — DC, 2005

1	3	

Space Mouse — AVON, 1953

1	60	132
2	36	
3-5	30	

Sparkler Comics — UNITED FEATURE SYNDICATE, 1941

1	1500	
2	650	
3-4	425	
5-10	375	
11-20	300	
21-29	235	
30-40	165	
41-49	150	
50	150	296
51-60	100	
61-70	75	
71-90	55	
91-100	42	
101-120	30	

Spawn — IMAGE, 1992

1	5 ▲	18
CGC 9.9 avg		101
1/Variant	3	
2	4	16
3	3	10
4	3	8
CGC 9.9 avg		56
5	3	12
6	3	
7	4	15
8	4	7
9	4	12
10-17	3	
18	3	12
19	3	
20	3	10
21	3	10
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100	5	
100/Variants	5	
101-140	3	
Ann 1	5	
Fan ed. 1-3	1	

Spawn: Simony — IMAGE, 2004

1	8	
CGC 9.9 avg		40

Special Marvel Edition — MARVEL, 1971

1	14	
2-4	7	
5-14	6	
15	42 ▽	160
➥1st Shang-Chi		
16	16	64

Spectacular Spider-Man — MARVEL, 1968

1	90	289
2	75 ▽	197

Spectacular Spider-Man — MARVEL, 1976

-1	2	7
1	20 △	44
2	8	39
3	5	14
4	5 △	17
5	5	18
6	4	19
7	5	17
8	5	19
9	5	
9/35¢	15	
10	4	19
11	4	
12	4	12
13-19	4	
20	4	13
21-26	3	
27	12	48
➥1st Miller Daredevil		
28	12 ▽	44
➥2nd Miller Daredevil		
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64	5	21
➥1st Cloak & Dagger		
65-82	3	
83	7	28
➥Punisher app.		
84	3	
85	5	21
86-89	3	
90	3	16
91-99	3	
100	5	
CGC 9.9 avg		59
101-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147	8	
➥New Hobgoblin		
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	
190-195	2	
195/Collector's	3	
196-199	2	
200	4	20
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223	3	
223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant	4	
230	4	
231-249	2	
250	3	
251-263	2	
Ann 1	5 △	20
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9-1997	3	
Special 1	4	

Spectacular Spider-Man — MARVEL, 2003

1	4	
CGC 9.9 avg		60
2-7	3	
8-13	2	
14	3	
15	7	
➥Avngrs Disassmbled		
16	5	
➥Avngrs Disassmbled		
17-19	2	
20	3	
➥Organic webshooters		
21-22	2	

Spectre — DC, 1967

1	125	538
2	37	132
3	37	143
4	37	151
5	37	170
6	31 △	130
7	31	114
8	31	145
9	31	135
10	31	128

Spectre — DC, 1987

1-5	3	
6-31	2	
Ann 1	3	

Spectre — DC, 1992

0	3	
1	6	
2	5	
3	4	
4-7	3	
8	4	
9-20	3	
21-36	2	
37-62	3	
Ann 1	4	

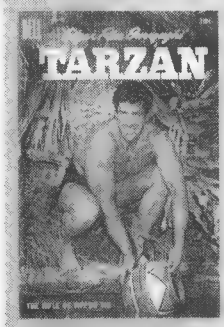
Spectre — DC, 2001

1	3	11
2-27	3	

Speed Buggy — CHARLTON, 1975

1	12 ▽	46
2-9	8	

RETROVIEW
Tarzan #100 ★



Dell
Jan 1958
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the Rifle of Tippo Tib" • 15 pp.

Young Moki seeks the ancient rifle of Tippo Tib, the Arab explorer who first ruled East Africa.

Moki's father, King of the Badungas, hid Tippo's rifle before his death and left a rhyme to lead Moki. Tarzan solves the riddle, using smoke to clear a path through mandrills.

"Tarzan and Kifaru" • 9 pp.

Tarzan and Boy raise an orphaned rhino, until the day Kifaru vents his anger toward Jane and is exiled.

As Tarzan and Jad-bal-ja are surrounded by Inandi lion hunters, Boy rides the now-adult rhino to the rescue.

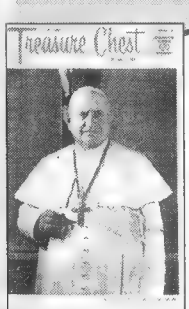
"Brothers of the Spear" • 6 pp.

"The Zulu Welcome" • 1 text pp.

© Edgar Rice Burroughs, Inc.

No CGC copies

Then 10¢ NOW $40



△ #1

Treasure Chest OF FUN & FACT
Volume 18

Honoring the pontiff

Less than a year before his death, *Treasure Chest* started Vol. 18 with a photo cover of Pope John XXIII, who had been elected pope in 1958 and died in June 1963. During his tenure, he was responsible for convening the Second Vatican Council.

Image © 1962 Uncl. & Affiliates

Cover redesigned

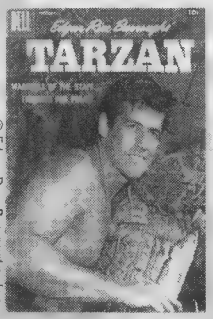
Khrushchev inset photo

Chinese communists story

"The Nativity" painting on cover

	1	2	3	4	5	6	7	8
THE BOTTOM LINE	SEP 62	SEP 62	OCT 62	OCT 62	NOV 62	NOV 62	DEC 62	DEC 62
NM Price	$20	$20	$20	$20	$20	$20	$20	$20

Tarzan #101 ★



© Edgar Rice Burroughs, Inc.

"... the Warriors of the Staff" • 15 pp.

Tarzan becomes war chief of the Achingas and conquers all the neighboring warring tribes.

Tarzan banishes a would-be assassin and warns Karungo's henchmen to "Remember — Tarzan carries a big staff!"

"... Traps a Rogue" • 9 pp.

Tarzan looks for "Pinky, known throughout Africa as the Traveling Hippo ..." who has disappeared.

Tarzan discovers that Pinky has turned rogue. Tarzan cuts out the bullet that angered the pink-eared beast, but Pinky holds a grudge.

"Brothers of the Spear" • 6 pp.

"A Zulu Feast" • 1 text pp.

Dell
Feb 1958
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

No CGC copies

Then 10c NOW $28

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spider-Girl MARVEL, 1998		
0	2	
0.5	3	
1	4	
2-5	3	
6-24	2	
25	3	
26-58	2	
59-74	3	
75	8	
76-81	3	
Ann 1999	4	
Spider-Man MARVEL, 1990		
-1	2	
0.5	4	12
0.5/Platinum	6	
1 △	5	22
CGC 9.9 avg		101
1/Gold, UPC	50	
1/Gold, no UPC	5	
1/Platinum	42	161
1/Silver	5	
2-4	3	
5	3	12
6	3	13
7	3	12
CGC 9.9 avg		37
8	3	26
9	6	27
10	4	15
11-12	3	
CGC 9.9 avg		51
13	5	20
14	3	
15	2	
16	2	11
CGC 9.9 avg		26
17-25	2	
26	4	12
27-43	2	
44	2	8
45-46	2	
46/Collector's	3	
47-49	2	
50	3	
50/Variant	4	
51	3	
51/Variant	3	
52-56	2	
57	3	
57/Variant	3	
58-74	2	
75	4	
76-98	2	
Ann '97-98	3	
Giant Size 1	4	
Holiday 95	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spider-Man & Amazing Friends MARVEL, 1981		
1	3	40
Spider-Man & Wolverine MARVEL, 2003		
1-4	3	
Spider-Man/ Black Cat: The Evil That Men Do MARVEL, 2002		
1	4	
CGC 9.9 avg		41
2-3	3	
Spider-Man: Blue MARVEL, 2002		
1	5	
CGC 9.9 avg		66
2-6	4	
Spider-Man and Doctor Octopus: Negative Exposure MARVEL, 2003		
1-4	3	
5	0	
Spider-Man/ Doctor Octopus: Out of Reach MARVEL, 2004		
1	4	
CGC 9.9 avg		55
2-5	3	
Spider-Man/ Doctor Octopus: Year One MARVEL, 2004		
1-5	3	
Spider-Man: Funeral for an Octopus MARVEL, 1995		
1-4	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spider-Man: India MARVEL, 2004		
1-2	3	
Spider-Man Special Edition MARVEL, 1992		
1 ▽	7	22
Spider-Man: The Official Movie Adaptation MARVEL, 2002		
1	6	
CGC 9.9 avg		146
Spider-Man 2099 MARVEL, 1992		
1	3	13
2-18	1	
19-25	2	
25/Variant	3	
26-46	2	
Ann 1	3	
Special 1	4	
Spider-Man Unlimited MARVEL, 1993		
1	4	11
2-12	4	
13-22	3	
Spider-Man Unlimited MARVEL, 1999		
1	3	
Spider-Man Unlimited MARVEL, 2004		
1-6	3	
Spider-Man Unmasked MARVEL, 1996		
1	6	
Spider-Man vs. the Hulk MARVEL, 1979		
1	5	28
Spider-Man vs. Wolverine MARVEL, 1987		
1 ▽	6	25

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Spider-Woman MARVEL, 1978		
1 △	6	22
2-3	3	
4-36	2	
37	4	20
➥1st Siryn		
38	4	18
➥X-Men app.		
39-49	1	
50	4	14
Spider-Woman MARVEL, 1993		
1-4	2	
Spider-Woman MARVEL, 1999		
1-2	3	
3-18	2	
Spidey Super Stories MARVEL, 1974		
1	15	79
➥Spider-Man origin		
2	6	
3	5	
4	5	18
5	5	40
6	5	
7	5	23
8-43	5	
44	5	23
45-56	5	
57	5	20
Spirit HARVEY, 1966		
1	50	87
2	42	
Spy Smasher FAWCETT, 1941		
1	1650	
2	600	2350
3-4	375	
5-7	325	
8-9	300	
10	325	
11	300	
Squadron Supreme MARVEL, 1985		
1	2	
2-12	1	
Squadron Supreme: New World Order MARVEL, 1998		
1	6	
Stalker DC, 1975		
1	5	22
2-4	2	
Starjammers MARVEL, 1995		
1-4	3	
Starman DC, 1988		
1-10	2	
11-25	1	
26	2	
27-45	1	
Starman DC, 1994		
0-1	5	
2-3	4	
4-40	3	
41-46	2	
47-49	3	
50	4	
51-80	3	
1000000	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ann 1	5	
Ann 2	4	
Giant Size 1	5	
Star Spangled Comics DC, 1941		
1	3900	
2	1550	
3	950	
4-5	875	
6	800	
7	8000	
➥1st Newsboy Legion		
8-10	1600	
11-16	1175	
17	1500	
18-19	1000	
20-30	850	
31-40	525	
41-50	425	
51-55	400	
56	400	913
57-60	400	
61-64	375	
65	1050	
➥Robin stories start		
66-68	690	
69	800	
➥1st Tomahawk		
70	690	
71-80	575	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
81-83	450	
84	625	
85-86	450	
87	625	
88-94	500	
95-99	265	
100	300	
101-110	225	
111-112	200	
113	375	
114	325	
115-130	200	
131	600	
Star Spangled Comics DC, 1999		
1	2	
Star Spangled War Stories DC, 1952		
1	750	
2	550	
3	475	
4-6	285	
7-10	220	
11-20	185	
21-30	130	
31-40	90	
41-50	70	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
51-70	60	
71-83	55	
84	125	
➥1st Mlle. Marie		
85-87	80	
88-89	65	
90	325	
➥1st Dinosaur Island		
91	45	
92	110	
93	45	
94-99	110	
100	145	
101-125	60	
126	60	212
➥1st Sgt. Gorilla		
127-133	60	
134	65	
135-138	60	
139	50	
140-143	24	
144	27	
145	35	
146-150	20	
151	110	423
➥1st Unknown Soldier		
152-153	20	
154	55	
➥Unk. Soldier origin		
155	16	
156-161	14	
162-180	6	
181-204	5	

Son - Star $

Flashback 2000

5 years ago in CBG...

#1368 FEBRUARY 4 2000

Mad cartoonist Don Martin died of cancer at age 68. His decades of work at the magazine influenced such hobby icons as *Far Side* creator Gary Larson.

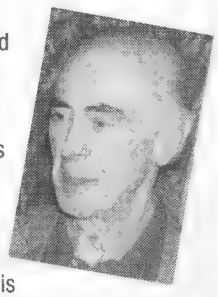
#1369 FEBRUARY 11 2000

Marvel Comics Group announced its plans to publish six one-shot "Marvels Comics" — described in ***CBG*** as "the filtering of the 'reality' of the Marvel universe through the limited perspective of its ordinary citizens."

#1370 FEBRUARY 18 2000

Marvel Knights title ***Daredevil*** worked toward getting back on track with issue #12. Penciller **Joe Quesada** said the fill-in issue was the first step to getting the comic back to a monthly schedule. It featured Quesada and inker **Jimmy Palmiotti** co-writing, plus **Rob Hayne**'s pencilling.

#1371 FEBRUARY 25 2000



Legendary hobby artist **Gil Kane** died at age 73 in Aventura, Fla. His work spanned several decades and included – in his own words in 1996 – "virtually every major adventure strip character from **Batman** to **Flash Gordon**."

He continued working up until his death. As of his passing, unreleased efforts included the cover for ***Silver Age: Green Lantern*** #1, plus a two-part Green Lantern-Atom arc in ***Legends of the DC Universe*** #29-30.

— from the Comics Buyer's Guide archives

	9	10	11	12	13	14	15	16	17	18	19	20
			Artists as band members on cover				Last Supper cover		Noah's Ark cover	Mary cover		
NM Price	JAN 63 $20	JAN 63 $20	JAN 63 $20	FEB 63 $20	FEB 63 $20	MAR 63 $20	MAR 63 $20	APR 63 $20	APR 63 $20	MAY 63 $20	MAY 63 $20	JUN 63 $20

Suikoden III
Vol. 1

An introduction informs readers this manga is based on a series of role-playing videogames, which, in turn, are based on a Chinese literary classic — but don't let that get in the way of enjoying *Suikoden*, an epic fantasy for people who don't like epic fantasies.

TOKYOPOP
WRITER:
SHIMIZU AKI
ARTIST:
SHIMIZU AKI
B/W • 200 Pgs.
$9.99

It helps that readers don't have to memorize an intricate backstory to grasp the central conflict between the dark-skinned people of the Grasslands and the expansive Zexen Federation.

With that conflict taking place on a *Final Fantasy*-type world and, in spite of a cast list that literally goes on for pages (helpfully provided in the back), the focus remains on strong, likable leads. Those include the exuberant Hugo and the cigar-chomping giant duck Sgt. Joe on the Grassland side and the female knight Chris Lightfellow fighting for Zexen. It also has the innovation of not making the war a simple matter of good vs. evil; it's more complicated than that. This lyrical, beautifully drawn story is an unexpected pleasure.

★★★½ — S.A. Bennett

www.tokyopop.com
ISBN: 1-59182-765-5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Trek		
GOLD KEY, 1967		
1	300	
2	90	
3	80	
4	60	
5-6	55	
7	48	
8-9	40	
10	36	
11	25	
12	25	64
13	25	104
14	25	170
15	25	75
16-23	25	
24-30	20	
31-38	15	
39	15	83
40	15	
41-52	12	
53	12	48
54-59	12	
60-61	10	
Star Trek		
MARVEL, 1980		
1	5	19
2	3	9
3-17	2	
18	2	21
Star Trek		
DC, 1984		
1	4	
2-10	3	
11-56	2	
Ann 1-3	3	
Star Trek		
DC, 1989		
1	5	
2	4	
3-10	3	
11-23	2	
24	3	
25-49	2	
50	4	
51-70	2	
71-74	3	
75	4	
76-80	3	
Ann 1	4	
Ann 2	3	
Ann 3-Special 3	4	
Star Trek: Deep Space Nine		
MARVEL, 1996		
1-15	2	
Star Trek: The Next Generation		
DC, 1989		
1	5	
2	4	
3-20	3	
21-49	2	
50	4	
51-71	2	
72-74	3	
75	4	
76-80	3	
Ann 1-6	4	
Special 1-3	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Trek: Voyager		
MARVEL, 1996		
1-15	2	
Star Wars		
MARVEL, 1977		
1	14 △	58
1/35¢	260	
2	9	31
2/35¢	30	
3	6	27
3/35¢	30	
4	6	22
4/35¢	30	
5	6	
6	6	23
7	6	30
8	4	
9	4	18
10	4	
11	4	29
12	4	
13	4	29
14	4	26
15-16	4	
17	4	31
18-20	4	
21	4	29
22	4	
23	4	18
24	4	
25	4	17
26-27	4	
28	4 ▽	14
29-30	4	
31-32	3	
33	3	12
34	3	12
35	3 △	12
36-42	3	
43	3 ▽	11
44	3	13
45-53	3	
54	3	20
55-67	3	
68	3	28
69-70	3	
71	3	16
72	3	13
73	3	
74	3	15
75	3	11
76	3	
77	3 ▽	17
78-80	3	
81	3	33
82-83	3	
84	3	17
85	3 ▽	14
86	3	18
87	3	
88	3	18
89	3	19
90-91	3	
92	3	12
93-95	3	
96	3	11
97	3	
98	3	16
99	3	
100	3	13
101	3	
102	3	15
103-106	3	
107	19 ▽	72
➥Low distribution		
Ann 1	8 ▽	24
CGC 9.9 avg		184
Ann 2	5	14
Ann 3	5	
Star Wars		
DARK HORSE, 1998		
0	10	
1	4	
2-49	3	
50	6	
➥Title SW Republic		
51-71	3	

"Red Victim" starts

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Wars: Crimson Empire		
DARK HORSE, 1997		
1	6	
2-6	5	
Star Wars: Crimson Empire II		
DARK HORSE, 1998		
1	4	
2-6	3	
Star Wars: Dark Empire		
DARK HORSE, 1991		
1	6	
2-4	4	
5	3	3
6	3	
Ashcan 1	1	
Star Wars: Dark Empire II		
DARK HORSE, 1994		
1-6	3	
Star Wars: Empire		
DARK HORSE, 2002		
1-27	3	
Star Wars: Obsession		
DARK HORSE		
1	3	
Star Wars: Return of the Jedi		
MARVEL, 1983		
1	4	13
2	4	
3	4	11
4	4	
Star Wars Tales		
DARK HORSE, 1999		
1-4	5	
5-20	6	
Star Wars Tales: Jedi's Weapon		
DARK HORSE, 2002		
1	2	
CGC 9.9 avg		18

Civil War cover

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Star Wars: Union		
DARK HORSE, 1999		
1	14	
2	10	
3	7	
4	5	
Star Wars: Vader's Quest		
DARK HORSE, 1999		
1-4	3	
Static		
DC, 1993		
1	2	
1/Collector's	3	
1/Silver	3	
2-13	2	
14	3	
15-24	2	
25	4	
26-30	3	
31-47	3	
Static Shock!		
DC, 2001		
1-4	3	
Stay Puffed		
IMAGE, 2004		
1	4	
Steel		
DC, 1994		
0-46	2	
47-52	3	
Ann 1-2	4	
Steel, The Indestructible Man		
DC, 1978		
1	5	20
2-5	2	

Pearl Harbor cover

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Stoker's Dracula		
MARVEL, 2004		
1	4	
Strange		
MARVEL		
1-2	4	
Strange Adventures		
DC, 1950		
1	2500	
2	1150	
3	800	
4	750	
5-7	600	
8	496	
9	1120	
➥1st Captain Comet		
10	360	
11	475	
12	380	
13	475	
14	630	
15	475	
16	425	
17	230	
18-20	425	
21-22	320	
23	325	
24	360	
25	308	
26	280	
27-29	285	
30	390	
31-38	255	
39	390	
40-41	225	
42	250	
43	225	
44	296	
45-46	225	
47	186	

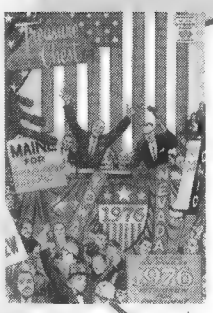
Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**



△ #11

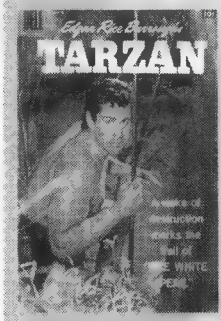
Treasure Chest
OF FUN & FACT
Volume 19

Voting on the future

In an attempt at prognostication, *Treasure Chest* looked more than a decade ahead to the 1976 election with its "Pettigrew for President" story. Unfortunately, *Treasure Chest* itself wouldn't survive until that date to see whether its predictions came true.

image © 1964 Geo. A. Pflaum

RETROVIEW
Tarzan #102 ★★



Dell
Mar 1958
Writer: Gaylord DuBois
Pencils: Jesse Marsh, Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the White Peril" • 15 pp.

Paramount Chief Umboma has a dream that Tarzan will stop the albino elephant that's been killing Umboma's best hunters.

Tarzan succeeds barely in time, as the chief's daughter is stripped to the waist and about to be sacrificed. This is the best Marsh art in years.

"... the Leopard Cubs" • 9 pp.

Boy and Dombie adopt what they think are orphaned leopard cubs.

The cub's mother is alive and unhappy. N'Kima, the monkey, warns Tarzan barely in time.

"Brothers of the Spear" • 6 pp.

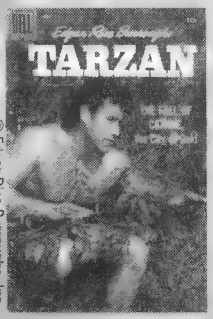
"Taromu Son of Umtosi" • 1 text pp.

© Edgar Rice Burroughs, Inc.

Best CGC copy: **9.0** **Then 10¢ NOW $28**

	1	2	3	4	5	6	7	8
THE BOTTOM LINE	SEP 63	SEP 63	OCT 63	OCT 63	NOV 63	NOV 63	DEC 63	DEC 63
NM Price	$20	$20	$20	$20	$20	$20	$20	$20

Tarzan #103 ★



© Edgar Rice Burroughs, Inc.

Dell
Apr 1958
Writer: Gaylord DuBois
Pencils: Jesse Marsh
Russ Manning
Inks: Marsh, Manning
Cover: Gordon Scott photo

"... the Fall of Cathne" • 15 pp.

An earthquake opens a chasm inside the City of Gold, releasing poisonous gases.

Tarzan unites the Cathne survivors with the Gallego buffalo riders, who were once white but are now black, to chase hundreds of Bolgani gorillas out of their new valley home.

"... the Smoking Cliff" • 9 pp.

Boy and Dombie are trapped in a hidden lagoon where Leopard Men are gathering.

The Leopard Men may wear cool outfits but, once again, they're made to look foolish.

"Brothers of the Spear" • 6 pp.

"The Magic of the Water" • 1 text pp.

In CGC copies **Then 10c NOW $28**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
48	225	
49	184	
50	205	
51	185	
52	205	
53	195	
54	115	
55	170	
56-60	115	
61-70	100	
71-74	90	
75	60	
76-78	90	
79	120	
80	90	
81-83	80	
84	95	
85-90	80	
91	76	
92-93	72	
94	64	
95	72	
96	52	
97	72	
98	60	
99	72	
100	100	
101	56	
102-103	80	
104-106	56	
107	65	
108-109	56	
110	65	
111	50	
112	46	
113	74	
114	100	
➥1st Star Hawkins		
115-116	50	
117	525	
➥1st Atomic Knights		
118	66	
119	85	
120	180	
➥2nd Atomic Knights		
121-122	62	
123	66	
124	72	
125-126	62	
127	41	
128	65	
129	81	
130	37	
131	34	
132	64	
133	54	
134	56	
135	55	
136	40	166
137	37	
138	48	
139-140	40	
141	48	
142-145	40	
146	25	
147-148	40	
149	25	
150	40	
151-153	34	
154	36	
155-160	34	
161-167	22	
168	18	
169	22	
170	33	
171	19	
172	22	
173	30	
174	22	
175	36	
176-177	22	
178	14	
179	22	
180	110	
➥1st Animal Man		
181	14	
182	17	
183	19	
184	42	
➥Animal Man app		
185	15	
186	16	
187	9	
188	15	
189	21	
190	80	329
➥Animal Man app.		
191	9	
192	12	30
193	12	
194	9	
195	26	
➥Animal Man app.		
196-197	12	
198	7	
199	20	100
200	12	
201	35	
202-204	10	
205	75	
206	25	
207	20	
208	36	175
209	36	205
210	36	202
211	32	
212	32	166
213	32	112
214	32	205
215	32	
216	21	
217	8	
218	9	
219	7	
220	12	
221-222	9	
223	10	
224-230	8	
231-244	5	

Strange Planets
SUPER, 1958

1	35	217
9	35	
10-11	20	
12	20	76
13-16	15	

Strangers in Paradise
ANTARCTIC, 1993

0	75	
1	65	20
2-3	18	

Strangers in Paradise
ABSTRACT, 1994

1	30	
2	15	
3	12	
4	10	
5	10	
6	8	
7	8	
8	8	
9	8	
10	8	
11	5	
12	5	
13	4	
14	3	
1-12/variants	3	
Special 1	4	

Strangers in Paradise
HOMAGE, 1996

1	4	
2-68	3	
Special 1	4	

Strange Sports Stories
DC, 1973

1	10	41
2	7	
3-6	5	

Strange Tales
MARVEL, 1951

1	2000	
2	700	
3-5	550	
6-10	400	
11-20	275	
21-30	215	
31-44	190	
45-57	150	
58	160	
59	180	
60	150	
61	180	
62-63	130	
64	160	
65-66	125	
67	170	
68	125	
69	155	
70-78	120	
79	200	
80	120	
81-82	110	
83	100	
84	185	
85-88	110	
89	240	
90-92	110	
93-96	100	
97	300	
98-100	100	
101	700	
➥Human Torch starts		
102	290	1463
➥Human Torch app.		
103-105	230	
106	170	
107	185	
108	170	
109	170	751
110	950	
➥1st Dr. Strange		
111	290	
112-113	105	
114	240	
115	360	
➥Dr. Strange origin		
116	80	
117-118	65	
119	85	
120-121	80	
122	80	406
123-125	45	
126	50	
127	40	
128	40	456
129	40	382
130	45	
131-132	40	
133	40	350
134	40	
135	80	
➥1st S.H.I.E.L.D.		
136	26	263
137	26	
138	26	108
139-142	26	
143	26	147
144-145	26	
146	28	
147	26 ▽	97
148	45	180
➥Ancient One origin		
149	26	104
150	30	148
151	40	
152	24	153
153-157	24	
158	24	156
159	30	199
160	24	180
161	24	
162	24	134
163	24	155
164	24	
165	24	134
166	24	
167	24	269
168	24	135
169	8	75
➥Series restarted		
170	5	
171-173	4	
174	4	11
175-177	4	
178	15 △	46
179	10	38
➥Warlock origin		
180	10	55
181	10	34
182	3	24
183-185	3	
185/30¢	20	
186	3	
186/30¢	20	
187-188	3	
Ann 1	325	
Ann 2	350	

Strange Tales
MARVEL, 1967

1	2	
2-12	1	
13-14	2	
15-16	1	
17	2	
18-19	1	

Strange Tales
MARVEL, 1994

1	7	

Strange Tales
MARVEL, 1998

1-4	5	

Strykeforce
IMAGE, 2004

1-5	3	

Stuntman Comics
HARVEY, 1946

1	685	1551
2-3	425	

Sub-Mariner
TIMELY, 1941

1	17500	
2	5100	
3	3750	
4	3000	
5	2300	
6-10	2000	
11	2500	
12-15	1200	
16-20	900	
21-30	850	
31-35	700	
36-41	650	
42	1000	

Sub-Mariner
MARVEL, 1968

1	75	323
2	25 ▽	119
3	18	131
4	18	
5	18	245
6	15	88
7	15	89

Basketball cover ▼ Election cover ▼

Flashback 1995

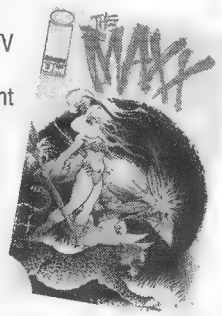
10 years ago in CBG...

#1107 FEBRUARY 3 1995

Marvel axed more than 25 of its "slower-moving, less-profitable" titles and laid off dozens of employees. Another round of layoffs occurred exactly one year later.

#1108 FEBRUARY 10 1995

Efforts to debut ***The Maxx*** on MTV continued, with the announcement that the series was delayed. New plans called for its launch in March as part of *MTV Oddities*. The show — of which six episodes were ordered for March — was to share the show with the animated *The Head*.



#1109 FEBRUARY 17 1995

CBG reported collapses in the 1994 circulations of many mainstream titles.

Capital City Distribution and *Comics Retailer* announced the RADs Retailer Advertising Award program, the first of its kind.

One ***CBG*** cover had a misprinted issue number, one had a misprinted year. This one had a misprinted month, "Jan. 17, 1995." Collect them all.

#1110 FEBRUARY 24 1995

An updated version of ***Terry and the Pirates*** was set to debut as a daily newspaper strip in March. Creators Michael Uslan and the Brothers Hildebrant included many characters and concepts from the original 1934 version, created by Milton Caniff. The new strip found Terry as an American teen finding trouble on the streets of Hong Kong, eventually teaming up with British adventurer Pat Ryan.

— from the Comics Buyer's Guide archives

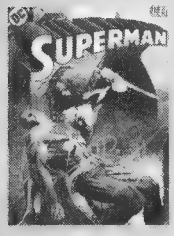
Star - Sub-Mariner $

	9 JAN 64	10 JAN 64	11 JAN 64	12 FEB 64	13 FEB 64	14 MAR 64	15 MAR 64	16 APR 64	17 APR 64	18 MAY 64	19 MAY 64	20 JUN 64
NM Price	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20	$20

Superman #210

"For Tomorrow" is truly a fitting title for *Superman* #210. In the midst of the "Vanishing" story arc, it serves as a prelude to battle. And what a battle it will be!

Brian Azzarello has served up a well-crafted tale that, if you have not been following the series, will leave you wondering exactly what is going on (hence the rating).



DC
WRITER:
BRIAN AZZARELLO
ARTISTS:
JIM LEE, SCOTT WILLIAMS
Color • 32 Pgs.
$2.50

If you are a frequent reader, the suspense must be killing you. Father Daniel, in the midst of his cancer, battles his faith, and asks Superman if he is able to cure him. Superman confronts Batman, and Wonder Woman consults Halcyon.

One of the best parts of this issue is the Superman/Batman interlude, where the duo "discuss" the basis of their motivations. Superman says, "My life is motivated by what I believe is love," and Batman, in a Conan-esque moment replies, "Nothing can kill me. Anything that tries, makes me stronger." As a challenge, Superman says, "Bruce is just a mask."

Artwise, Jim Lee and Scott Williams do a bang-up job with both characters. These guys will surely be remembered as a team that will influence artists 20 years from now.

★★½ — **Tim Lasiuta**

www.dccomics.com

RetroView TEEN TITANS™

Reviewed by Craig Shutt

DC's attempts to bring in those teen-age readers continued in the late 1960s with more adventures of "The Junior Justice League," a handle The Teen Titans tried to shed at every opportunity. While 1968 and 1969 would show the team coming into its own, it's the missteps and attempts at being hip and happening that are most "fondly" remembered today. On the other hand, the Nick Cardy covers and art were outstanding then and still resonate today.

COST TO OWN THE ORIGINALS IN NM: $341

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sub-Mariner CONTINUED		
8	20	263
9	15	105
10	15	
11	12	68
12	12	100
13	12	67
14 ➥Toro dies	20	187
15	10	
16	8	63
17-20	8	
21	7	
22	7	65
23	7	
24	7	64
25	7	62
26	7	74
27	7	53
28	7	51
29	7	54
30	7	
31	7	44
32-33	6	
34 ➥Hulk, Surfer app.	25	263
35 ➥Hulk, Surfer app.	18	
36	8	48
37	7	48
38	7	52
39	6	
40	6	75
41	4	45
42	4	
43	4	84
44	4	83
45	3	48
46	4	73
47	4	76
48	4	68
49	4	44
50	6	29
51-57	4	
58	4	53
59	4	75
60	4	43
61	4	
62	4	31
63	4	43
64	4	31
65	4	46
66-67	4	
68	4	27
69	4	65
70	4	26
71-72	4	
Special 1	6	80
Special 2	6	
Sugar & Spike DC, 1956		
1	1575	
2	575	
3-5	450	
6-10	300	
11-20	230	
21-30	145	
31-40	110	
41-50	75	
51-60	58	
61-80	48	
81-95	34	
96	34	77
97-98	34	
Suicide Squad DC, 1987		
1	1	6
2-49	1	
50	2	
51-66	1	
Ann 1	2	
Suicide Squad DC, 2001		
1-12	3	
Sun Girl MARVEL, 1948		
1	1000	
2-3	675	
Superboy DC, 1949		
1	5200	
2	1450	
3	1050	
4	800	
5	700	
6-10	625	
11-15	475	
16-20	350	
21-30	275	
31-38	200	
39-48	140	
49	185	
50	140	
51-60	110	
61-67	90	
68 ➥1st Bizarro	475	
69-77	70	
78 ➥Mxyzptlk origin	135	
79	70	
80 ➥Meets Supergirl	110	
81-85	52	
86 ➥Legion app.	125	
87-88	52	
89 ➥1st Mon-El	220	
90-93	48	
94-97	35	
98	45	
99	35	
100 ➥Phtm. Zone villains	175	
101-110	16	
111-120	15	
121-128	10	
129	13	
130-137	8	
138 ➥Giant-sized	20	
139-140	7	
141-146	6	
147 ➥Saturn Girl origin	10	
148	6	
149	6	65
150-155	6	
156 ➥Giant-size	9	225
157-164	6	
165 ➥Giant-size	9	
166-170	6	
171	4	
172	5	
173	4	
174	7	
175-178	4	
179 ➥Giant-sized	4	56
180	4	36
181-182	4	
183	4	35
184	4 ▽	35
185-186	4	
187	4	40
188-191	4	
192	4	39
193-194	4	
195	4	39
196	4	
197 ➥Legion stories start	6	
198-199	4	
200	6	
201	3	
202	10	100
203-204	3	
205-206	5	
207	3	
208	5	49
209	3	
210	5	
211-219	3	
220	3	25
221-223	2	
224	2	24
225	2	
226	2	13
227-230	2	
Ann 1	140	
SP 1	4	
Superboy DC, 1990		
1-18	2	
Special 1	3	
Superboy DC, 1994		
0	2	
1	3	
2-24	2	
25	3	
26-99	2	
100	3	
1000000	4	
Ann 1	3	
Ann 2	4	
Ann 3	3	
Ann 4	4	
Superboy & the Legion of Super-Heroes DC, 1977		
231-258	2	
Super DC Giant DC, 1970		
13	75	
14-16	30	
17	125	
18-19	50	
20	40	
21	175	
22 ➥Westerns	25	78
23	40	
24 ➥Supergirl comics	30	84
25-26	25	
27	15	
Super Friends DC, 1976		
1	5	38
2-43	2	
44	2	10
45-47	2	
Special 1	3	
Supergirl DC, 1972		
1	15	115
2	10	
3-4	8	
5	8	37
6	8	
7	8	41
8-10	8	
Supergirl DC, 1983		
14-23	3	
DOT 1	4	
Supergirl DC, 1996		
1 ➥Matrix, Linda merge	10	
2-3	4	
4-7	3	
8-49	2	
50	4	
51-72	2	
73-74	3	
75	3	17
75/DF	20	
76-80	3	
1000000	4	
Ann 1	3	
Ann 2	4	
Supergirl DC, 1994		
1-4	3	
Super Heroes Battle Super Gorillas DC, 1976		
1	7	
Superman DC, 1939		
1	160000	
2	16000	
3	9200	
4	6500	
5	6000	
6-7	3500	
8-10	2850	
11-13	2200	
14 ➥U.S. flag cover	4500	
15	2050	
16-20	1650	
21	1500	
22-23	1100	
24	1400	
25	1050	
26	1250	
27-29	950	
30 ➥1st Mr. Mxyzptlk	1350	
31-40	825	
41-50	650	
51-52	525	
53 ➥Superman origin	1800	
54-60	500	
61 ➥1st Kryptonite	1000	
62-70	475	
71-75	450	
76 ➥Batman team-up	1100	
77-80	400	
81-90	375	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

△ #1

Treasure Chest OF FUN & FACT Volume 20

Photo covers proliferate

Treasure Chest Vol. 20 did more photo covers as well as a pair of minimalistic covers that were almost totally black.

In addition to the Big Ben cover shown, the series also ran a photo cover of Babe Ruth saying goodbye to his fans.

Image © 1964 Geo. A. Pflaum

Big Ben photo cover

Bowling cover

Almost all-black covers

THE BOTTOM LINE	1 SEP 64	2 SEP 64	3 OCT 64	4 OCT 64	5 NOV 64	6 NOV 64	7 DEC 64	8 DEC 64
NM Price	$18	$18	$18	$18	$18	$18	$18	$18

Teen Titans #13

★★★★

"The TT's Swingin' Christmas Carol!"

The Titans play the roles of Christmas ghosts to convince miserly Mr. Scrounge to change his ways at Christmastime.

This issue is remarkable for several reasons. First, it's a change-of-pace seasonal tale, one of the best of the few DC published in The Silver Age. Second, Cardy's art has a light but moody quality enhanced by his inking and atmospheric coloring. It's easily the best Titans tale to this point. It also begins a run of excellent symbolic covers that combine lighting and pastel colors to pop off the stands like no other comics of the day.

DC
Jan-Feb 1968 • 24 pp.
Writer: Bob Haney
Pencils: Nick Cardy
Inks: Nick Cardy
Cover: Nick Cardy

Hest CGC copy: **9.6**

Then 12¢ NOW $28

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
91-95	360	
96-99	325	
100	1500	
101-110	280	
111-120	240	
121-130	195	
131-139	155	
140	175	
➥1st Bizarro Jr.		
141-145	115	
146	160	
➥Superman origin		
147	135	
148	115	
149	125	
➥Legion app.		
150-161	68	
162-180	58	
181-183	55	
184	55	214
185-186	55	
187	60	
188-190	55	
191	55	225
192	55	157
193	60	
194-195	55	
196	55	271
197-198	55	
199	180	
➥1st race with Flash		
200	60	278
201	24	
202	30	
203-209	24	
210	24	129
211	24	
212	50	
➥Superbabies		
213-215	24	
216	24	96
217	30	
218-221	20	
222	30	207
223-226	20	
227	30	
228-231	20	
232	30	
233	40 ▽	351
➥Kryptonite destroyed		
234-237	18	
238	18	71
239	30	
➥Giant-sized		
240	18	
241	18	72
242	18	
243	18	115
244	18	
245	22	
246-248	18	
249	18	79
250	18	69
251	18	
252	60	296
➥100-page issue		
253	18	78
254	22	
255	9	35
256-257	9	
258	9	36
259	9	42
260	9	
261	9	62
262	9	
263	9	44
264	9	
265-266	8	
267	8	31
268	8	
269	8	34
270	8	27
271	8	38
272	20	112
➥100-page issue		
273	7	36
274	7	49
275	7	27
276	7	35
277	7	
278	17	89
➥100-page issue		
279-283	5	
284	7	
285	5	
286	5	18
287-292	4	
293-299	3	
300	11	45
301-350	3	
351-399	2	
400	5	20
401-422	2	
423	5	20
Ann 1	600	
Ann 2	325	
Ann 3	210	
Ann 4	180	
Ann 5	105	
Ann 6	90	
Ann 7	62	
Ann 8	46	
Ann 9-10	5	
Ann 11	4	
Ann 12	3	
Special 1-3	4	

Superman
DC, 1967

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
0	3	
1	4	14
CGC 9.9 avg		140
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	
73	3	
74	4	
75	5	
➥Death of Superman		
75/Collector's	12 ▽	31
75/Platinum	40	49
76-77	3	
78	2	
78/Collector's	3	
79-82	2	
82/Variant	4	
83-99	2	
100	3	
100/Variant	4	
101-122	2	
123	3	
123/Variant	5	
124-150	2	
150/Variant	4	
CGC 9.9 avg		38
151-170	2	
171	4	
CGC 9.9 avg		30
172-174	2	
175	4	
176-190	2	
190/A	4	
191	2	
192	3	
193-199	2	
200	4	
201	8	
202	2	
CGC 9.9 avg		89
203	6	9
CGC 9.9 avg		75
➥Lee sketchbook		
204	4	12
CGC 9.9 avg		125
204/Sketch	400	558
CGC 9.9 avg		100
205-211	3	
1000000	4	
1000000/Ltd.	15	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8-11	3	
Ann 12	4	
GS 1-3	5	
Spec 1-3D 1	4	

Superman Adventures
DC, 1996

1-3	3	
4-20	2	
21	4	
22-66	2	
Ann 1	4	
Special 1	3	

Superman & Batman: Generations
DC, 1999

1-4	5	

Superman & Batman: Generations II
DC, 2001

1-4	6	

Superman & Batman: Generations III
DC, 2003

1-12	3	

Superman/ Batman Secret Files
DC, 2003

1	5	

Superman/ Batman
DC, 2003

1/Superman	12	22
1/Batman	12	
1/Retailer ed.	150 ▽	256
1/2nd	5	
1/3rd	7	
2	9	22
3	5	
4	4	
CGC 9.9 avg		60
5	3	
6	4	
CGC 9.9 avg		74
7	3	
8	10	
CGC 9.9 avg		174
➥1st new Supergirl		
8/Sketch	5	
9	3	
10	3	
10/Sketch	3	
9-15	3	

Superman/ Doomsday: Hunter/Prey
DC, 1994

1-3	6	

Superman Family
DC, 1974

164	28	118
➥100-page issue		
165	13	53
➥100-page issue		
166-167	13	
168	13	76
169	13	
170	11	35
171-177	11	
178-180	5	
181-196	4	
197	4	14
198-200	4	
201-222	3	

Superman's Girl Friend Lois Lane
DC, 1958

1	2600	
2	625	
3	415	
4-5	300	
6-10	220	
11-18	125	
19	215	
20	125	
21-29	86	
30-50	48	
51-67	34	
68	44	
69	34	
70	175	
➥1st SA Catwoman		
71	105	
➥Catwoman app.		
72-73	15	
74	34	
75-76	15	
77	24	
78	15	
79-80	10	
81	10	116
82-85	10	
86	16	
87-94	10	
95	25	275
➥Giant-sized		
96-103	8	
104	16	
105	14	
106	14	162
107	6	102
108	6	
109	6	55
110	6	
111	10	171
112	6	
113	14	
114-115	6	
116	6	64
117	6	46
118	6	
119	6	58
120	6	
121	5	42
122	8	106
123	8	
124	5	153
125-127	5	
128	5	62
129-134	5	
135	5	24
136-137	5	
Ann 1	75	
Ann 2	50	

Superman's Pal Jimmy Olsen
DC, 1954

1	4000	
2	1250	
3	675	
4-5	475	
6-10	335	
11-20	235	
21-30	150	
31-40	100	
41-50	75	
51-56	50	
57-70	30	
71	25	
72-73	30	
74-75	25	
76	30	
77-80	25	
81	25	129
82-87	25	
88	25	133
89	20	
90	20	104
91-94	16	
95	25	
96-99	16	
100	25	174
101-102	12	
103	12	118
104	35	191
➥Weird Adventures		
105-112	12	
113	25	
➥Anti-Superman ish		
114-119	12	
120-126	10	
127	16	75
128-130	10	
131-132	8	
133	10	
134	25	
135	12	66
136	12	
137	12	49
138	12	
139	12	111
140	12	
141-144	10	
145	10	36
146-148	10	
149	10	41
150	10	
151	8	
152-163	7	

Flashback 1990

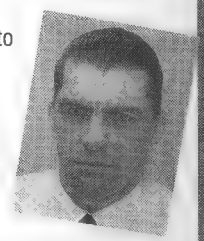
15 years ago in CBG...

#846 FEBRUARY 2 1990

Dark Horse Comics joined the Earth Day effort with the ***Concrete Celebrates Earth Day 1990 Special*** in honor of the day's worldwide observance.

#847 FEBRUARY 9 1990

Jim Shooter announced his return to comics as head of **Voyager Commications**. Shooter announced plans to revive several old Western characters under the **Valiant** imprint, including ***Magnus*** and ***Doctor Solar***.



#848 FEBRUARY 16 1990

Graphitti Designs announced it would publish the complete **Epic** reprint series of ***Groo*** comics for release in April 1990. The hardcover book, titled ***The Groo Chronicles***, came with a retail price of $39.95.

#849 FEBRUARY 23 1990

DC revealed it would launch three new **Green Lantern** comics, including a monthly one titled ***Green Lantern***. Also in the works was a new **Hawkman** series called ***Hawkworld***.

— from the Comics Buyer's Guide archives

Skiing cover — Babe Ruth photo cover — Swimming cover

	9	10	11	12	13	14	15	16	17	18	19	20
	DEC 64	JAN 65	JAN 65	FEB 65	FEB 65	MAR 65	MAR 65	APR 65	APR 65	MAY 65	MAY 65	JUN 65
NM Price	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18

Superman: Birthright

Fans counting on Mark Waid to simply recreate the Silver Age Superman in *Birthright* might be disappointed — but not for long. Though *Birthright* incorporates elements of Superman lore from throughout the character's history, Waid's story is an entertaining, contemporary reimagining of the legend with some clever twists. The Superman who emerges harkens back to the early Siegel Man of Steel in his attitude more than the oft-derided "Big Blue Boy Scout," and Waid credibly establishes how Clark can maintain his two identities. (Although he leaves an awful lot of people with too much information about Clark for his own good.) He also succeeds in establishing Lois Lane as someone Clark would find attractive without sacrificing any of her spirit, and his Luthor is an interesting combination of the many versions of the character.

DC
WRITER:
MARK WAID
ARTIST:
LEINIL YU, GERRY ALANGUILAN
COLOR • 304 PAS.
$29.95

Leinil Yu's art lend a freshness to this interpretation of arguably the most familiar story in comics, shifting from the alien landscapes of Krypton to the farmland of Smallville to the towers of Metropolis.

★★★ **— George Nelson**

www.dccomics.com
ISBN: 1-401202-51-9

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Superman: Man of Steel			
DC, 1991			
0	3		
1	6	▽	17
2	3		
3	3		11
4-16	2		
17	3		
18	4		18
19	3		18
20-21	3		
22	2		
22/Variant	3		
23-30	2		
30/Variant	3		
31-49	2		
50	3		
51-99	2		
100	3		
100/Variant	4		
101-134	2		
1000000-5	3		
Ann 6	4		
Superman: The Man of Tomorrow			
DC, 1995			
1-14	2		
15	3		
1000000	2		
Superman/ Thundercats			
DC, 2004			
1	6		
CGC 9.9 avg			46
Super Manga Blast!			
DARK HORSE, 2000			
1-18	5		
19-47	6		
Super Mario Bros.			
VALIANT, 1990			
1-6	2		
Special 1	3		
Super Mario Bros.			
VALIANT, 1991			
1-5	2		
Supernatural Thrillers			
MARVEL, 1972			
1	20		101
2	10		
3	10		38
4	10		41
5	20		99
➥1st Living Mummy			
6-8	10		
9	10		38
10-11	10		
12	10		47
13	10		48
14-15	10		
Super Powers			
DC, 1984			
1	2		
CGC 9.9 avg			33
2-5	1		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Super Powers			
DC, 1985			
1-6	1		
Super Powers			
DC, 1986			
1-4	1		
Super Soldier			
DC, 1996			
1	2		11
Super Soldier: Man of War			
DC, 1997			
1	2		
Super-Team Family			
DC, 1975			
1	6		36
2	4		
3	4		27
4	4		28
5	3		27
6	3		
7	3		22
8-10	4		
11	3		16
12-14	3		
15	3		20
Super-Villain Team-Up			
MARVEL, 1975			
1	7		38
2	5		
3	4		
4	4		23
5	4		35
5/30¢	8		
6	3		
6/30¢	6		
7	3		
7/30¢	6		
8-13	3		
14	3		21
15-17	3		
Supreme			
IMAGE, 1992			
0-1	3		
1/Gold	3		
2-12	2		
13-40	3		
41	4		
41/Ltd	15		
41/AmEnt	9		
42-56	3		
Anl 1	4		
Supreme: Glory Days			
IMAGE, 1994			
1-2	3		
Swamp Thing			
DC, 1972			
1	60	△	227
2	30	▲	115
3	20		67
4	20		62
5	15		68
6	15		50
7	12		81
8	10		49
9	10	△	48
10	10		48
11	5		30
12	5		29
13-15	5		
16	5		25
17	5		27
18	5		29
19	5		
20	5		36
21-23	5		
24	5		20

△ #17

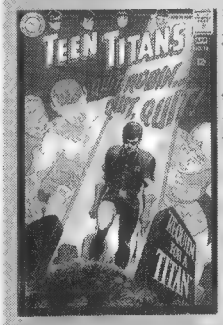
Treasure Chest OF FUN & FACT Volume 21

Another White joins the fold

According to expert Joe Desris, Chuck White's second cousin, 14-year old Charlie White, was introduced in Vol. 21 #11 and became the new "Chuck" White in Vol. 22, with "Uncle" Charles taking more of a back-seat role, allowing "Chuck White" to return to school stories.

Image © 1966 Geo. A. Pflaum

RETROVIEW
Teen Titans #14 ★★★★



"Requiem for a Titan!"

The Gargoyle manipulates The Titans and turns them into phantoms to battle Robin. The Boy Wonder goes to limbo to confront them and his foe.

Another great issue (and great Cardy cover, one of Mark Waid's 10 favorites). The teammates are unusually susceptible to suspecting Robin of The Gargoyle's charges against an unnamed Titan, but the set-up makes it plausible, with suspicions growing slowly. That Robin proves noble enough to avoid suspecting his teammates and, thus, avoids his pal's phantom fate is a bit stereotypical but it does fit his personality. Even so, having Wonder Girl or Kid Flash fill that role might've made it even more fun.

DC
Mar-Apr 1968 • 24 pp.
Writer: Bob Haney
Pencils: Nick Cardy
Inks: Nick Cardy
Cover: Nick Cardy

Best CGC copy: 9.2

Then 12¢ NOW $28

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Swamp Thing			
DC, 1986			
46	4		
47-49	3		
50	4		
51	3		
52	4		
53	5		
➥Batman app.			
54	3		15
55-81	3		
82-83	2		
84	5		
➥Sandman app.			
85-89	2		
90	3		
91-99	2		
100	3		
101-124	2		
125	3		
126-140	2		
140/Platinum	6		
141-149	2		
150	3		
151-158	2		
159-171	3		
Ann 4-5	4		
Ann 6	3		
Ann 7	4		
Swamp Thing			
DC, 2000			
1	4		
CGC 9.9 avg			44
2-20	3		
Swamp Thing			
DC, 2004			
1	4		
2-10	3		
Swing with Scooter			
DC, 1966			
1	30		
2	18		
3	15		
4-5	12		
6-10	10		
11-19	8		
20	8		96
21-30	6		
31-36	5		
Sword of Sorcery			
DC, 1973			
1	3		32
2-5	2		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Sylvia Faust			
IMAGE, 2004			
1-2	3		
Tales From the Crypt			
E.C., 1950			
20	775		
21	900		
22	700		
23	520		1381
24-25	520		
26-30	400		
31	460		
32	300		
33	675		925
➥Crypt Keeper origin			
34-46	295		
Tales of Asgard			
MARVEL, 1968			
1	30	▽	113
Tales of Asgard			
MARVEL, 1984			
1	2		
Tales of Evil			
ATLAS-SEABOARD, 1975			
1	5		32
2-3	5		
Tales of Ghost Castle			
DC, 1975			
1	10		37
2-3	9		
Tales of Suspense			
MARVEL, 1959			
1	1400		
2	540		
3	475		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
4	450		
5-10	325		
11-20	240		
21-32	150		
33-38	135		
39	3500		
➥1st Iron Man			
40	1100		
41	650		
42	325		2125
43-45	325		
➥1st Crimson Dynamo			
46-47	210		
48	265		1446
➥1st red/gold armor			
49	210		
50	155		
51	105		
52	140		
53	120		780
➥Watcher origin			
54-56	62		
57	170		
58	210		1191
➥Cap America app.			
59	210		
➥Cap stories start			
60	120		
61-62	82		
63	180		
➥Bucky origin			
64	72		428
65	125		
66	125		571
➥Red Skull origin			
67	52		
68	52		336
69-70	52		
71	42		222
72-73	42		
74	42	△	139
75-79	42		
80	42		162
81	32		215
82	32		184

Arrows track **ACTUAL ONLINE SALES** of **slabbed CGC 9.4 (NM) copies** of each issue.

▲ A black up arrow indicates the average price paid has gone **up THREE months in a row**

▲ A gray up arrow indicates the average price paid has gone **up TWO months in a row**

△ An open up arrow indicates the average price paid has gone **up since last month**

▽ An open down arrow indicates the average price paid has gone **down since last month**

Chuck White cover

Oscar Robertson story

NM Price	1 SEP 65 $18	2 SEP 65 $18	3 OCT 65 $18	4 OCT 65 $18	5 NOV 65 $18	6 NOV 65 $18	7 DEC 65 $18	8 DEC 65 $18

Teen Titans #15 ★★★

"Captain Rumble Blasts the Scene!"

The Titans go undercover to help a runaway and a hippie community defeat a motorcycle gang's tyranny.

The hippies are over-the-top, flower-power stereotypes, but they're not totally outlandish, I guess, given the times. Their mission — to help runaway teens "drop back in," if they decide to reconnect with their parents, lays the message on a little thick. The biker gang is no more difficult for The Titans to defeat than past ones have been, so there's little suspense on that count. But the art beautifully suits the story, and the splash is one trippy, Peter-Max-tinged page.

DC
May-Jun 1968 • 23 pp.
Writer: Bob Haney
Pencils: Lee Elias
Inks: Nick Cardy
Cover: Nick Cardy

Best CGC copy: **9.6** — Then 12¢ NOW **$28**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
83	32	177
84	32	
85	32 △	156
86	32	159
87	32	192
88	32	187
89	32	145
90	32	205
91	32	148
92	32	149
93	32	204
94	32	173
95	32	
96	32	168
97	32	
98	32	191
99	32	182

Tales of Suspense
MARVEL, 1995
1 7

Tales of Telios
IMAGE
1-2 4

Tales of the Darkness
IMAGE, 1998
0.5 3
0.5/Variant . . 4
1-4 3

Tales of the Green Lantern Corps
DC, 1981
1 2
2-3 1
Ann 1 2

Tales of the Legion
DC, 1984
314-324 . . . 1
325 2
CGC 9.9 avg 33
326-354 . . . 1
Ann 4-5 2

Tales of the New Teen Titans
DC, 1982
1 2
2-4 1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales of the Teen Titans		
DC, 1984		
41-42	2	
43	3	
CGC 9.9 avg		41
44	6	21
CGC 9.9 avg		213
45-59	2	
60-91	1	
Ann 4	2	
Tales of the Unexpected		
DC, 1956		
1	750	
2	385	
3	275	
4-5	225	
6-10	165	
11-20	125	
21-30	100	
31-39	85	
40	650	
➥Space Ranger starts		
41-42	275	
43	450	
➥Space Ranger cover		
44-45	200	
46-50	150	
51-55	125	
56-60	100	
61-70	85	
71-74	60	
75	50	140
76-82	50	
83-90	30	
91-100	22	
101-104	20	
Tales of the Vampires		
DARK HORSE, 2003		
1-5	3	
Tales of the Zombie		
MARVEL, 1973		
1	8	
2	5	
3	4	
4	4	51
5-10	4	
Ann 1	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales to Astonish		
MARVEL, 1959		
1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27	3600	
➥1st Hank Pym		
28-34	175	
35	1900	
➥1st Ant-Man		
36	625	
37-38	350	
39	350	919
40	350	
41-43	230	
44	290	
45-46	150	
47	150 △	706
48	150	
49	205	866
➥1st Giant Man		
50	95	
51	95	311
52	95	
53	95	455
54	95	
55	95	237
56	95	
57	125 ▽	1038
➥Spider-Man app.		
58	95	
59	150	1088
➥Giant-Man vs. Hulk		
60	175	
➥Hulk stories start		
61	75	
62	75	411
63-65	75	
66	70	
67	70 ▽	361
68-69	70	
70	100	285
➥Namor stories start		
71-74	55	
75	55	151
76	55	156
77-78	55	
79	55	217
80	55	155
81	55	224
82	78	
➥Iron Man app.		
83	55	209
84	55	157
85	55	231

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
86	55	140
87	55	155
88	55	195
89	55 ▽	157
90	55 ▽	222
91	52	182
92	75	162
➥Silver Surfer app.		
93	75	374
➥Silver Surfer app.		
94	50	131
95	50	168
96	50	125
97	50	193
98	50	138
99	50	
100	75	165
101	85	240

Targitt
ATLAS-SEABOARD, 1975
1 . . . . . 8 33
2-3 8

Tarot: Witch of the Black Rose
BROADSWORD, 2000
1 . . . . . 5 20
2-20 3

Tarzan
DELL, 1948
1 900
2 525
3-5 385
6-9 290
10 260
11 235
12-15 220
16-20 . . . 160
21-30 . . . 135
31-54 80
55-70 50
71-79 42
80-99 30
100 40
101-110 . . 28
111-120 . . 25
121-131 . . 20

Tarzan
GOLD KEY, 1962
132-154 . . 14
155 18
156-162 . . 10
163-164 . . . 8
165 10
166-167 . . . 8
168 10
169-170 . . . 8
171 10
172-200 . . . 7
201-206 . . . 6

Tarzan
DC, 1972
207 . . . . . 12 63
208 . . . . . 6 42
209 6
210 . . . . . 6 29
211-229 . . . 4
230 . . . . . 8 49
231-233 . . . 8
234 . . . . . 8 55
235 8
236 . . . . . 3 21
237-238 . . . 3
239 . . . . . 3 22
240-252 . . . 3
253 . . . . . 3 27
254 3
255 . . . . . 3 17
256-258 . . . 3

Tarzan
MARVEL, 1977
1 . . . . . 3 20
1/35¢ 15 20
2 2
2/35¢ 15
3 2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3/35¢	15	
4	2	
4/35¢	15	
5	2	
5/35¢	15	
6-29	2	
Ann 1	3	
Ann 2-3	2	

Tarzan
DARK HORSE, 1996
1-20 3

Tarzan Family
DC, 1975
60 5
61 . . . . . 5 20
62 . . . . . 4 8
63 . . . . . 4 9
64-66 4

Tarzan: The Savage Heart
DARK HORSE, 1999
1 . . . . . 3 10
2-4 3

Team 7
IMAGE, 1994
1-4 3
Ashcan 1 . . . 1

Team Titans
DC, 1992
1 4
1/5 vars 3
2-24 2
Anl 1 4
Anl 2 3

Team Youngblood
IMAGE, 1993
1-9 2
10 3
11 2
12-22 3

Teenage Mutant Ninja Turtles
MIRAGE, 1984
1 . . . . . 175 1055
1/Counterfeit . 2
2 . . . . . 28 ▽ 131
2/Counterfeit . 2
3 . . . . . 15 51
3/Misprint . . 15
4 . . . . . 12 91
5 4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
6	3	
7	5	
8	4	
9-10	3	
11	4	
12-15	3	
16-62	2	
Teenage Mutant Ninja Turtles		
MIRAGE, 1993		
1-13	3	
Special 1	4	
Teenage Mutant Ninja Turtles		
IMAGE, 1996		
1	4	
2-23	3	
Teen Titans		
DC, 1966		
1	220	949
2	100	220
3	40	180
4	40	
5	40	148

Flashback 1985

20 years ago in CBG...

#585 FEBRUARY 1 1985

CBG reported the death of **Ben Oda**, one of the most prolific letterers in the comic-book business.

#586 FEBRUARY 8 1985

The publication alerted readers to the upcoming first issue of ***Neat Stuff***, which would launch ***Hate*** creator **Peter Bagge** on the road to alternative comics fame.

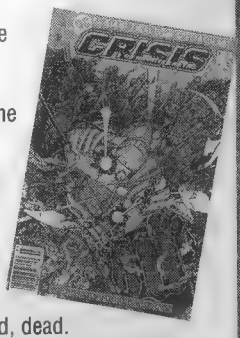
An additional feature told subscribers how to seek recourse from the U.S. Postal Service for mishandled issues of ***CBG***.

#587 FEBRUARY 15 1985

The Masked Man was masked again. ***CBG*** reported that Wrather Corp., which had banned former **Lone Ranger** actor **Clayton Moore** from wearing the mask after the company released the movie ***The Legend of the Lone Ranger***, had withdrawn the ban.

#588 FEBRUARY 22 1985

CBG celebrated the 50th birthday of ***Little Lulu***, which first appeared in the Feb. 23, 1935, issue of *The Saturday Evening Post*.



In other news, DC's **Marv Wolfman** assured readers of ***Crisis of Infinite Earths*** that all characters zapped by anti-matter in the series were, indeed, dead.

— from the Comics Buyer's Guide archives

Charlie White introduced ▼ — Charlie White cover ▼

	9	10	11	12	13	14	15	16	17	18	19	20
	DEC 65	JAN 66	JAN 66	FEB 66	FEB 66	MAR 66	MAR 66	APR 66	APR 66	MAY 66	MAY 66	JUN 66
NM Price	$10	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18

Thor: Son of Asgard Vol. 1

This "Marvel Age" entry mostly slipped under the radar because, well, doing a comic book featuring the adventures of Teen Thor seems fairly silly on the surface, likely to both alienate hard-core fans and inspire yawns from its intended audience.

Thankfully the results are more *O.C.* than Archie as the whole Asgard gang looks (and sounds, thankfully for the most part they all speak standard English) like they just stepped out of a WB teen drama.

MARVEL
WRITER:
AKIRA YOSHIDA
ARTIST:
GREG TOCCHINI
Color • 152 Pgs.
$7.99

Thor's still trying to find his inner hero; Sif, equal to any boy warrior, is no longer a doormat; and Balder, well, he's actually gone and found himself a personality. It has great writing and beautiful art, though the muddy reproduction hurts it.

If there's a misstep here, it's making Loki a junior version of his usual Marvel universe mustache-twirling villain self, plotting and scheming against our heroes from the sidelines. It would have been far truer to the original myths (and cause more drama and damage) to make him one of the gang as their resident smoldering bad boy.

★★★ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-335-5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Teen Titans CONTINUED		
6-7	32	
8	32	140
9	32	129
10	32	
11-17	28	
18	33	97
19-20	33	
21	33	196
22	33	
23-25	18	
26-30	12	
31	20	
32	18	55
33	18	91
34-35	18	
36	18	78
37 ➥Giant-sized	18	108
38	18	
39-40	12	
41	12	81
42-43	12	
44	7	22
45-47	7	
48 ➥1st Harlequin	12	21
49	7	
50 ➥Batgirl returns	20	
51-53	6	

Teen Titans
DC, 1996

1	4	25
2-3	3	
4	3	8
5-10	3	
11	2	
12	3	
13-24	2	
Ann 1	4	
Ann 1999	5	

Teen Titans
DC, 2003

0.5	16	
1	12	
CGC 9.9 avg		43
2-15	3	
16	5	
17	4	
18	3	

Tellos
IMAGE, 1999

1-10	3	
Ashcan 1	2	

Terminator: The Burning Earth
NOW, 1990

1	8	
2-3	5	
4-5	6	

Terry and the Pirates Comics
HARVEY, 1947

3	285	
4	160	
5	100	
6	65	
7	65	145
8-10	65	
11-12	55	
13	55	125
14-20	55	
21-25	45	
26-28	28	

Thanos
MARVEL, 2003

1-12	3	

Thanos Quest
MARVEL, 1990

Special 1	4	

The Chase
APCOMICS, 2004

1-2	4	

The Gift
IMAGE

1-8	3	

The Incredibles
DARK HORSE, 2004

1	3	

Thing
CHARLTON, 1952

1	735	
2-4	585	
5-9	540	
10-14	390	
15	295	
16	295 ▽	312
17	295	

Thing
MARVEL, 1983

1	2	25
2-10	2	
11-13	1	
14	2	
CGC 9.9 avg		51
15-36	1	

Thirteen
DELL, 1961

1	35	
2	24	
3-4	20	
5-10	18	
11-25	14	
26-29	8	

30 Days of Night
IDEA & DESIGN WORKS, 2002

1	55	85
1-2	7	9
2	25	54
3	10	15
CGC 9.9 avg		101
Ann 2004	5	

30 Days of Night: Return to Barrow
IDEA & DESIGN WORKS, 2004

1	12	
2	8	
3	5	
4-5	4	

Thor
MARVEL, 1966

126	125	
127	45	320
128	45	220
129	45	
130	45 ▽	223
131	45	248
132	45	105
133	45	210
134	45	190
135-137	45	
138	45	116
139	45	124
140	45	183
141	32	145
142	32	173
143	32	
144	32	129
145	32	139
146	32	134
147	32	137
148	32	162
149	32	133
150	32	207
151	32	107
152	32	99
153	32	134
154	32	85
155	32	112
156	32	97
157	32	87
158	32	181
159	32	111
160	32	125
161	25	96
162	25	108
163	25	95
164	25	
165 ➥Warlock app.	40 ▲	226
166	36	186
167	24	124
168 ➥Galactus origin	36	
169 ➥Galactus origin	36	146
170	20	70
171	20	74
172	20	76
173	20	76
174	20	99
175	20	72
176	20	78
177	20	92
178	18	
179	18	67
180 ➥Thor vs. Mephisto	24	123
181	23 △	111
182	12	60
183-187	12	
188	12	67
189-192	12	
193 ➥Silver Surfer app.	55	279
194	12	46
195	12	91
196-198	12	
199	12	60
200	16	
201	9	
202	9	41
203	9	
204	9	46
205	9	
206-207	7	
208	7	30
209	7	31
210	7	63
211-215	7	
216	7	29
217-221	7	
222	7	29
223-224	7	
225 ➥1st Firelord	14	94
226	7	43
227	5	23
228	5	24
229	5	
230	5	23
231	5	21
232	5	30
233	5	22
234	5	20
235	5	17
236	5	
237	5	21
238	5	17
239	5	25
240-241	5	
242	5	17
243-246	5	
246/30¢	20	
247	5	
247/30¢	20	
248	5	
248/30¢	20	
249	5	22
249/30¢	5	
250	5	16
250/30¢	5	
251	5	23
252-253	5	
254	5	22
255-259	5	
260	5	19
260/35¢	15	19
261	5	16
261/35¢	15	16
262	5	
262/35¢	15	
263	5	
263/35¢	15	
264	5	
264/35¢	15	
265	3	
266	3	24
267-289	3	
290	3	11
291-299	3	
300	8	
301-336	2	
337 ➥1st Beta Ray Bill	7	31
338	3	
339	4	15
340	3	
CGC 9.9 avg		44
341-373	2	
374	3	
375-400	2	
401-410	1	
411	3	
412	2	15
413-431	1	
432-433	2	
434-449	1	
450	3	
451-473	1	
474-475	2	
475/Variant	3	
476-481	2	
482	3	
483-499	2	
500	3	
501-502	2	
Ann 2	65	
Ann 3	12	
Ann 4	10	
Ann 5-6	8	
Ann 7	7	24
Ann 8	6	
Ann 9-10	4	
Ann 11	4	14
Ann 12	4	
Ann 13-19	3	

PRICES FOR OTHER UNSLABBED GRADES

Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the Loose NM price above
Very Fine (VF) is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Good (G) is **1/8** (12.5%) of NM

RETROVIEW

Teen Titans #16 ★★★★

"The Dimensional Caper!"

The Titans must stop an alien invasion that is using a high school as its dimensional doorway to Earth.

This issue offers the perfect motivation to blend super-hero action and teen involvement, creating a situation all teens suspect: The principal is an alien! Buffy would be proud, as The Titans battle their foes through the gymnasium, pool, and library.

The cover is another symbolic classic. Both Kurt Busiek and Mark Waid picked this story and cover as among their Silver Age favorites in Mr. Silver Age's column in *CBG* #1351-2. You gonna argue with that?

DC
Jul-Aug 1968 • 24 pg.
Writer: Bob Haney
Pencils: Nick Cardy
Inks: Nick Cardy
Cover: Nick Cardy

Best CGC copy: 9.6 **Then 12¢ NOW $28**

△ #5

Treasure Chest OF FUN & FACT Volume 22

They still liked Ike

In 1966, *Treasure Chest* focused on the nation's 34th chief executive with a piece on Dwight D. Eisenhower. The issue featured a photo cover with a black-and-white photo of Eisenhower before a background of red and white stripes.

Eisenhower photo cover

Image © 1966 Geo. A. Pflaum

THE BOTTOM LINE	1	2	3	4	5	6	7	8
NM Price	SEP 66 $18	SEP 66 $18	OCT 66 $18	OCT 66 $18	NOV 66 $18	NOV 66 $18	DEC 66 $18	DEC 66 $18

Teen Titans #17 ★★★½

"Holy Thimbles, It's The Mad Mod"

The Mad Mod steals the scepter of the Queen of England, leading The Titans — during their command performance — to go after him to retrieve it.

There's a fairytale quality to this story, with lush Cardy art and gorgeous pastel coloring. The tale itself is a bit improbable, with The Titans losing some of their power due to fake costumes The Mod tricks them into wearing. Oookay. Even more odd, Robin is locked in the Tower of London and doesn't take part. Let's not even think about the potential for that happening in a major tourist attraction — but his final rant about missing the action lets the issue end humorously.

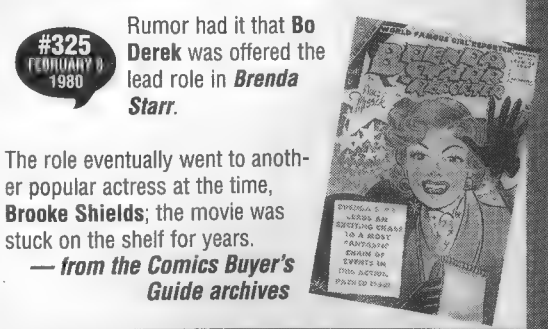
DC
Sep-Oct 1968 • 23 pp.
Writer: Bob Haney
Pencils: Nick Cardy
Inks: Nick Cardy
Cover: Nick Cardy

Best CGC copy 9.6 — Then 12c NOW $28

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Thor MARVEL, 1998		
1	4	14
1/Sketch	20	
1/Sunburst	5	20
2	3	
3-11	2	
12	3	
13-31	2	
32	4	
33-34	2	
35	3	
36-61	2	
62-79	3	
80 ➥Avngrs Dissmbled	12	
81 ➥Avngrs Dissmbled	5	
82-84 ➥Avngrs Dissmbled	4	
85	3	
Ann 1999-01	4	
Thor: Son of Asgard MARVEL, 2004		
1-11	3	
303 AVATAR		
1	5	
Three Stooges GOLD KEY, 1959		
1	130	
2	90	
3-4	85	
5	80	
6	65	
7	48	
8-10	40	
11-15	28	
16	28	117
17-20	28	
21-30	22	
31-40	18	
41-55	15	
Thrilling Comics BETTER, 1940		
1	2000	
2	800	
3	650	
4-10	500	
11-18	425	
19 ➥1st Amer. Crusader	500	
20	425	
21-30	350	
31-40	310	
41 ➥Hitler cover	700	
42-52	270	
53-61	225	
62	225	836
63-70	225	
71-78	90	
79	90	239
80	90	
THUNDER Agents TOWER, 1965		
1	140	
2	75	
3-5	55	
6-8	42	
9-10	35	
11-15	38	
16-17	22	
18	22	45
19	22	
20	15	
Thunderbolts MARVEL, 1997		
-1	2	
0	1	
1	4	
2-5	3	
6-11	2	
12	6	
13-24	2	
25	3	
26-49	2	
50	3	
51-76	2	
77-78	3	
79-81	2	
Ann 1997	3	
Ashcan 1	3	
Ashcan 1/Auto	4	
Thundercats MARVEL, 1956		
1	4	
2-24	2	
ThunderCats WILDSTORM, 2002		
0	3	10
1	3	26
2-5	3	
Thundercats: The Return DC, 2003		
1-5	3	
Tick NEC, 1988		
1	15	27
2	8	24
2/Variant	15	
3	6	
4	8	17
5	8	
6-7	5	
8-8/Variant	8	
9-12	3	
12/Ltd.	20	
13	4	
Special 1	50	
Special 2	25	
Tiger Girl GOLD KEY, 1968		
1	35	50
Tigerman ATLAS-SEABOARD, 1975		
1	8	38
2-3	8	
Time Tunnel GOLD KEY, 1967		
1	40	
2	35	148
Time Warp DC, 1979		
1	4	20
2-5	2	
Titans DC, 1999		
1	3	
2-24	3	
25	4	
26-50	3	
Ann 1	4	
Toe Tags DC, 2004		
1-3	3	
Tomahawk DC, 1950		
1	850	
2	400	
3-5	290	
6-10	195	
11-20	125	
21-27	100	
28	110	
29 ➥Frazetta art	130	
30	90	
31-40	70	
41-50	56	
51-56	45	
57 ➥Frazetta art	85	
58-60	40	
61-80	32	
81-90	25	
91-100	15	
101-110	10	
111-120	8	
121-132	6	
133-140	5	
Tomb of Dracula MARVEL, 1972		
1	85 ▽	342
2	25	126
3	18	128
4	18	93
5	18	60
6	18	89
7	15	76
8	12	46
9	12	45
10 ➥1st Blade	100 ▽	358
11	10	
12	12	102
13 ➥Blade origin	25 ▽	130
14	12	59
15	10	43
16	10	36
17	12	41
18	10	53
19	12	72
20-21	10	
22-27	8	
28	8	54
29	8	
30	10 △	47
31	8	39
32	8	39
33-34	7	
35	7	52
36	7	34
37	7	
38	7	32
39-40	7	
41	7	33
42	6	27
43	6	
43/30¢	18	
44	6	
44/30¢	18	
45	6 ▽	44
45/30¢	18	
46	6	
46/30¢	18	
47	6	28
47/30¢	18	
48	6	35
49	6	
50	10	
51	6	
52	6	33
53-56	6	
57	6	18
58	6	32
58/35¢	12	
59	6	
59/35¢	12	
60	6	
60/35¢	12	
61	5	23
62-66	5	
67	5	25
68	5	35
69	5	35
70	8	46
Tomb of Dracula MARVEL		
1-3	3	
Tomb of Dracula MARVEL, 1979		
1	8	
2-6	6	
Tomb of Dracula MARVEL, 1991		
1-4	5	
Tomb Raider: Journeys IMAGE, 2002		
1-12	3	
Tomb Raider: The Series IMAGE, 1999		
0	3	
0/DF	5	
0.5	3	
1	3	12
1/Holofoil	7	
1/Another Unv CGC 9.9 avg	5	129
1/Tower Gold	6	
1/Tower	5	
2	3	
CGC 9.9 avg		71
2/Tower	5	
2/Tower foil	7	
3	3	
3/Mnstr Mart	7	
3/Gold Mart	6	
4	3	
4/DF	4	
4/DF w certif	8	
5	3	
5/DF	6	16
6-7	3	
7/Museum	125	
8-9	3	
9/White	4	
9/DF	6	
9/DF blue	7	
9/Sketch	10	
10	3	
10/Gold foil	12	
10/Red foil	10	
11	3	
11/Graham	5	
12	3	
13	3	19
14-15	3	
15/DF	10	
16-46	3	
Ashcan 1	5	
Tomorrow Stories DC, 1999		
1	4	
2-12	3	
Tom Strong DC, 1999		
1	4	
2-29	3	
Tom Strong's Terrific Tales DC, 2002		
1	4	
2-12	3	
Top 10 DC, 1999		
1	4	
2-12	3	
Top Comics: Flintstones GOLD KEY, 1967		
1-2	10	
3	15	39
4	15	
Top Comics: Flipper GOLD KEY, 1967		
1	10	32
Top Comics: Mickey Mouse GOLD KEY, 1967		
1-2	10	
3	15	44
4	15	
Top Comics: Tweety & Sylvester GOLD KEY, 1967		
1	10	
2	10	26
Top Eliminator CHARLTON, 1967		
25-29	10	
Top-Notch Comics M.L.J., 1939		
1	3500	
2	1500	
3	1000	
4	825	
5	900	
6-8	650	
9 ➥1st Black Hood	3000	
10 ➥2nd Black Hood	1000	
11-15	625	
16-20	550	
21-30	425	
31-38	250	
39	250	821
40-45	250	
Tor DC, 1975		
1	6	29
2-6	2	
Touch of Silver, A IMAGE, 1997		
1-6	3	
Tower of Shadows MARVEL, 1969		
1	20	
2	12	
3	12	67
4-8	10	
9	8	
Special 1	10	86
Transformers MARVEL, 1984		
1	10	41
2	5	30
3	5	24
4	3	16
5	3	
6	3	20
7-11	3	
12	3	14
13-20	3	
21-55	2	
56	2	23
57-69	2	
70-75	5	
76	5	14
77	10	23
78	10	
79	10	34
80	18	70
Transformers: Armada DREAMWAVE, 2002		
12-18	3	
Transformers: Generation 1 DREAMWAVE, 2002		
1/Autobot	4	15
CGC 9.9 avg		63
1/Deception	4	
1/Chromium	6	21
1/Retailer	20 ▽	49
2	4	7
3-6	3	
Transformers: Generation 1 Preview DREAMWAVE, 2002		
1	4	18

Flashback 1980

25 years ago in CBG...



Rumor had it that **Bo Derek** was offered the lead role in ***Brenda Starr***.

The role eventually went to another popular actress at the time, **Brooke Shields**; the movie was stuck on the shelf for years.

— from the Comics Buyer's Guide archives

Jules Verne bio

"Mystery of Forbidden Island" begins

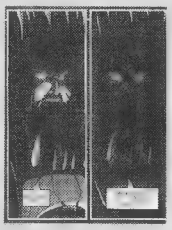
sideways cover with battleship photo

Vietnam story

9	10	11	12	13	14	15	16	17	18	19	20
DEC 66	JAN 67	JAN 67	FEB 67	FEB 67	MAR 67	MAR 67	APR 67	APR 67	MAY 67	MAY 67	JUN 67
NM Price $18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18

Transformers Energon #27

"Multiplicity, Part 2" starts off in the nerve system of Alpha Quintesson, and a Transformer monologue: "I, I am a servant of the Darkness, a humble acolyte of the One, true evil with the masters in this dormant phase.



"I am his every whim, his judicious and true right hand.

"What I was once is irrelevant, that being is gone, a faded trace of a forgotten world that became one with the all consuming glory of Unicron."

DREAMWAVE
WRITER:
SIMON FURMAN
ARTIST:
ALEX MILNE
Color • 32 Pgs.
$2.95

Quite a beginning for a tale that has The Transformers battling in Turkey, visiting Optimus Prime in space, and consulting to destroy the Terrocons once and for all. The battle lines are drawn, and no place on Earth is safe.

Energon is a cool comic book that has a big fan base, and as this story progresses, it is just getting better!

The art is awesome, and the only complaint is how difficult the series can be to follow.

Pay close attention, there's a test later!

★★★ **— Tim Lasiuta**

www.dreamwaveprod.ca

UNSLABBED Near Mint CGC 9.4 NM | SLABBED

Transformers: Generation 2
MARVEL, 1993
1 2
1/Variant . . . 3
2-12 2

Transformers/ G.I. Joe
DREAMWAVE, 2003
1 . . . . . 3 6
1/Dynamic . . . 1 6
1/Holofoil . . . 6
2-6 3

Transformers: War Within
DREAMWAVE, 2002
0 . . . . . 3 10
1 . . . . . 3 15
1/Variant 7
2-5 3
5/A 5
6 3

Transmetropolitan
DC, 1997
1 . . . . . 8 30
2 6
3-5 4
6-60 3

Trouble
MARVEL, 2003
1 . . . . . 3 10
2-5 3

Turok, Son of Stone
DELL, 1956
3 . . . . . 155 458
4-5 125
6-7 110
7/15¢ 135
8-10 110
11-20 75
21-30 48
31-40 38
41-50 28
51-60 22
61-70 15
71-90 10
91-99 8
100 . . . . . 8 50
101-110 . . . 8
111-130 . . . 6
GS 1 85

TV Stars
MARVEL, 1978
1 . . . . . 6 50
2-4 4

Twilight Zone
DELL, 1962
1 . . . . . 90 334
2 55
3 42
4-10 35
11-20 30
21-27 16
28-30 10
31-40 8
41-51 6
52-70 5
71-92 4

UNSLABBED Near Mint CGC 9.4 NM | SLABBED

Two-Fisted Tales
E.C., 1950
18 700
19 500
20 325
21-22 . . . 260
23-25 . . . 210
26-30 . . . 160
31-35 . . . 130
36-40 . . . 115
41 . . . . . 115 568
Ann 1 . . . 550
Ann 2 . . . 400

Two-Gun Kid
MARVEL, 1948
1 660
2 300
3 . . . . . 220 543
4 220
5 200
6-10 165
11-12 . . . 125
13-20 90
21-30 80
31-44 60
45-46 55
47 45
48 50
49-50 40
51 50
52 40
53-54 20
55 40
56 20
57 40
58-59 20
60 30
➥Two-Gun Kid origin
61-80 12
81-82 8
83 . . . . . 8 50
84-92 8
93-129 4
129/30¢ . . . 20
130 4
130/30¢ . . . 20
131 4
131/30¢ . . . 20
132-136 . . . 4

2001, A Space Odyssey
MARVEL, 1976
1 . . . . . 5 21
2 . . . . . 5 23
3-7 5
7/35¢ 20
8 . . . . . 12 51
9-10 5
Giant Size 112

Ultimate Elektra
MARVEL, 2004
1-4 2

Ultimate Elektra and Daredevil
MARVEL, 2003
1 . . . . . 3 13
2 2
3 . . . . . 2 7
4 2

Ultimate Fantastic Four
MARVEL, 2004
1 . . . . . 4 △ 15
CGC 9.9 avg 163
2 3
CGC 9.9 avg 106
3-7 2
8 3
CGC 9.9 avg 67
9-13 2
13/Sketch . . . 6

UNSLABBED Near Mint CGC 9.4 NM | SLABBED

Ultimate Marvel Magazine
MARVEL, 2001
1 6
2-11 4

Ultimate Marvel Team-Up
MARVEL, 2001
1 . . . . . 3 11
2-16 3

Ultimate Nightmare
MARVEL, 2004
1-3 2

Ultimates
MARVEL, 2002
1 . . . . . 7 17
CGC 9.9 avg 101
2 . . . . . 9 14
3 . . . . . 6 ▽ 10
4 . . . . . 10 18
5 . . . . . 8 16
6 . . . . . 7 9
7 7
8 . . . . . 5 9
9 . . . . . 5 12
10-11 2
12 . . . . . 2 5
13 4
CGC 9.9 avg 36

Ultimate Six
MARVEL, 2003
1 . . . . . 4 9
CGC 9.9 avg 94
2 . . . . . 3 11
CGC 9.9 avg 53
3 2
4 3
CGC 9.9 avg 53
5 2
6 3
CGC 9.9 avg 42
7 2

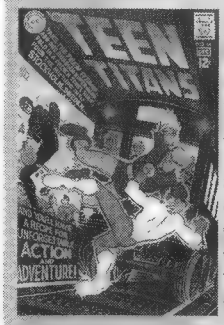
Ultimate Spider-Man
MARVEL, 2000
0.5 . . . . . 8 ▽ 21
0.5/Con ed . 18
1 . . . . . 65 △ 155
1/White ed. 500 △ 301
1/DF . . . . . 160 △ 199
1/K-B Toys . . 4 17
1/FCBD 3 12
3 . . . . . 16 30
4 . . . . . 8 ▽ 29
5 . . . . . 55 65
6 . . . . . 9 28
7 . . . . . 9 20
8 . . . . . 8 21
9 . . . . . 6 ▽ 12
10 . . . . . 6 16
11 . . . . . 5 15
CGC 9.9 avg 182
12 . . . . . 4 15
CGC 9.9 avg 157
13 . . . . . 5 17
14 . . . . . 4 13
CGC 9.9 avg 150
15 . . . . . 5 15
CGC 9.9 avg 225
16 . . . . . 3 12
17 . . . . . 3 15
CGC 9.9 avg 167
18 . . . . . 3 13
19 . . . . . 3 16
CGC 9.9 avg 145
20 . . . . . 3 13
21 . . . . . 3 13
22 . . . . . 4 16
23 3
CGC 9.9 avg 150
24 . . . . . 3 14
25 . . . . . 3 21
26 . . . . . 3 14
27 . . . . . 4 13
CGC 9.9 avg 87
28 3
29 . . . . . 4 16
CGC 9.9 avg 72
30 . . . . . 3 13
31 . . . . . 4 12
CGC 9.9 avg 69
32 3
CGC 9.9 avg 106
33 . . . . . 4 17
CGC 9.9 avg 202
34 . . . . . 3 △ 14
35 . . . . . 3 13
36 . . . . . 3 8
37 . . . . . 3 15
38 . . . . . 3 9
39 . . . . . 3 △ 11
40 . . . . . 3 13
41 3
42 . . . . . 3 11
43 . . . . . 3 11
44 3
45 . . . . . 3 △ 11
46 3
47 4
CGC 9.9 avg 130
48 . . . . . 3 21
49 . . . . . 3 8
50 . . . . . 4 13
CGC 9.9 avg 106
53 3
CGC 9.9 avg 107
54-2 2
60 8
61 4
62 8
➥Gwen Stacy returns
63-64 6
65-70 2
SP 1 . . . . . 4 11

Ultimates
MARVEL, 2005
1 5
1/Sketch 6

Ultimate War
MARVEL, 2003
2 . . . . . 3 11
3 3
4 . . . . . 3 13

Ultimate X-Men
MARVEL, 2001
0.5 . . . . . 5 14
1 . . . . . 14 △ 33
1/Variant . . . 20
1/Sketch . . . 40 105
1/DF 30 43
1/Checkers . . 4
2 . . . . . 7 18
3 . . . . . 6 13
4 . . . . . 5 11
5 5
6 4
7 . . . . . 4 12
8 . . . . . 4 13
9 . . . . . 4 12
10 . . . . . 4 12
11 . . . . . 3 14
12 . . . . . 3 11
13-15 3
16 . . . . . 3 8
17 . . . . . 3 8
18 3
19 . . . . . 4 11
CGC 9.9 avg 29
20 3
21 . . . . . 3 7
22-26 3
27-33 2

RETROVIEW
Teen Titans #18 ★★★



DC
Nov-Dec 1968 • 23 pp.
Writer: Len Wein, Marv Wolfman
Pencils: Bill Draut
Inks: Bill Draut
Cover: Nick Cardy

"Eye of the Beholder!"

The Titans team with Russian teen super-hero Starfire to protect Sweden's crown jewels from a notorious international jewel thief.

Dick Giordano's impact became apparent in this issue, after he began editing previously approved scripts with #15. It's a decent enough story, with Starfire (catchy name) and The Titans coming to respect each other by story's end. The criminal isn't completely up to a super-hero team's standards, but that's par for the Titan course. Sadly, the art drops several notches without Cardy's style. Overall, this is a decent super-hero comic book, but The Titans had been giving readers more. They'll be back.

© DC

Best CGC copy: **9.6** **Then 12¢ NOW $33**

Rin Tin Tin on cover ▼

TREASURE CHEST

△ #17

Treasure Chest OF FUN & FACT
Volume 23

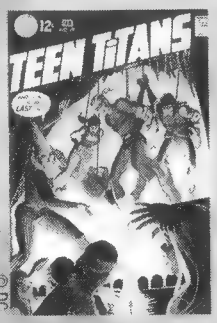
Hobbies heat up

Just why one should hang a fish from a hunting knife and then suspend the whole mess from another piece of wire wrapped around one's thumb was explained inside this issue of *Treasure Chest*, but don't ask us to explain it here. It's just too weird.

Image © 1968 Geo. A. Pflaum

THE BOTTOM LINE	NM Price	1 SEP 67	2 SEP 67	3 OCT 67	4 OCT 67	5 NOV 67	6 NOV 67	7 NOV 67	8 DEC 67
		$18	$18	$18	$18	$18	$18	$19	$10

Teen Titans #19 ★★★1/2



"Stepping Stones for a Giant Killer"

A puny but brilliant crook captures The Titans to prove to a criminal organization that he can defeat The Justice League. It doesn't work.

The cute premise is enhanced by excellent action scenes that give both Kane and Wood a chance to strut their stuff. Giordano continues to shake things up by having Aqualad leave (tying it into Giordano's "Mera Quest" storyline in *Aquaman*) and bringing in Speedy as his replacement (and a boyfriend for Wonder Girl). It was an obvious move that should've been made much earlier, given Speedy's status as an existing member — but he's treated as if his earlier adventures have been guest appearances.

DC
Jan-Feb 1969 • 23 pp.
Writer: Mike Friedrich
Pencils: Gil Kane
Inks: Wally Wood
Cover: Nick Cardy

Best CGC copy: 9.4 — Then 12c NOW $33

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
34	2	12
40	2	
41	4	
CGC 9.9 avg		42
42-49	2	
50	4	
51-53	2	

Ultra
IMAGE, 2004

1-5	3	

Uncanny X-Men
MARVEL, 1970

-1	2	
142	25 ▽	48
➥Future Past		
143	8 ▽	29
144	6 ▽	21
145	7 ▽	23
CGC 9.9 avg		246
146	6 ▽	20
147	6 ▽	24
148	6	17
149	5 ▽	19
150	5 ▽	20
151	5	15
152	5	18
153	5	17
154	5	18
155	5	13
156	5 ▽	19
157	5	21
158	6	24
➥Rogue app.		
159	5 △	26
160	5	20
161	5	15
162	6	22
163	5	21
164	5	24
165	5	17
166	5	20
167	4	14
168	5	18
169	5	20
170	5	19
171	5	21
➥Rogue joins team		
172	5 ▽	19
173	5	19
174	5	18
175	5	21
176	4 ▽	12
177	4	14
178	5	10
CGC 9.9 avg		82
179	4	13
CGC 9.9 avg		95
180	3	
181	4	15
182	5	22
183	5 ▽	18
184	4	20
185	4	14
186	4	14
187	3	11
188	3	12
189	4 ▽	16
190	4	15
191	5	15
CGC 9.9 avg		126
192	4	15
193	5	16
CGC 9.9 avg		66
194-195	3	
196	3	11
CGC 9.9 avg		101
197	3	14
CGC 9.9 avg		78
198	3	19
199	3	
200	5	19
201	5 ▽	23
➥Portacio art		
202	4	15
203	4	14
204	4	
205	4 ▽	24
206	4	14
207	4 ▽	18
208	4	14
209	4	
210	5	27
211	5 ▽	18
212	6 △	25
➥Wolv. vs. Sabretooth		
213	6	25
➥Wolv. vs. Sabretooth		
214-215	3	
216	3 ▽	7
217-218	3	
219	4	15
220	4	18
221	7	33
➥1st Mr. Sinister		
222	5 △	25
➥Wolv. vs Sabretooth		
223	4	18
224	3	
225	3	13
226	3	
227	3	10
228	3	13
229	3	13
230-233	3	
234	3	20
235-240	3	
241	3	9
242	3	
243	3	10
244	5 ▽	22
CGC 9.9 avg		215
➥1st Jubilee		
245	3	22
246-247	3	
248	5 ▽	23
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	16
252-255	3	
256	3	15
257	3	14
258	3	14
259-261	3	
262	3	17
263	3	17
264-265	3	
266	14 ▲	49
CGC 9.9 avg		1757
➥1st Gambit		
267	6	22
➥Jim Lee, 2nd Gambit		
268	6 △	19
269	3	
270	4	17
271	3	14
272-274	3	
275	3	14
276	3	15
277-280	3	
281	2 ▽	10
282	3	16
283	4	15
CGC 9.9 avg		193
284-285	3	
286	2	
287	3	
288-291	2	
292	3	
CGC 9.9 avg		53
293	2	
294/Collector's	3	
295/Collector's	2	
296/Collector's	3	12
297-299	2	
300	3	13
CGC 9.9 avg		47
301-302	2	
303	3	10
304	2	
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
388-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
CGC 9.9 avg		57
445-449	2	
450	7	
➥1st X-23		
451	6	
452	3	
453	2	
Ann 1	50	203
Ann 2	45	119
Ann 3	14	39
Ann 4	6 ▽	25
Ann 5	5	20
Ann 6	7	
Ann 7	5 △	16
Ann 8	4	14
Ann 9	10	
Ann 10	8	
Ann 11	4	
Ann 12	4	16
Ann 13	3	
Ann 14	6	17
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann '95-01	4	

Undersea Agent
TOWER, 1966

1	32	
2	22	47
3-6	18	

Unexpected
DC, 1968

105	30	
106-113	18	
114-118	12	
119	14	80
120	12	
121	16	
122	12	
123	12	39
124-127	12	
128	14	176
➥Wrightson art		
129-132	8	
133	8	85
134	8 △	83
135-136	8	
137	8	31
138-145	8	
146	8	40
147-156	8	
157-161	14	
162	14	113
➥100 pages		
163-176	5	
177	5	56
178-190	5	
191	6	
192-222	4	

Unfunnies
AVATAR, 2004

1-2	4	

Retroview index

We've done Retroviews of nearly **2,200 back-issue comic books** both in issues of ***CBG*** and in our two 2003 issues of ***CBG Presents*** (labeled CBGP below).

While most (and both of the *Presents)* are **sold out** from us, many can be found at comic shops or online.

TITLE	ISSUES	*reviewed in*
Abominations, The	#1-3	CBGP #2
Aliens Versus Predator	#0-5	#1597
All-Star Comics	#57-74	#1557
Amazing Fantasy	#15	#1595
Amazing Spider-Man	#1-50	#1595
Amazing Spider-Man	#51-80	#1596
Amazing Spider-Man	#81-103	#1597
Amazing Spider-Man	#104-115	#1598
Amazing Spider-Man	#116-127	#1599
Amazing Spider-Man	#128-139	#1600
Amazing Spider-Man	#140-156	#1601
Amazing Spider-Man	#157-175	#1602
Amazing Spider-Man Annual	#1-3	#1595
Amazing Spider-Man Annual	#4-6	#1596
Amazing Spider-Man Annual	#7-8	#1597
Amazing Spider-Man Annual	#9	#1599
Amazing Spider-Man Annual	#10-11	#1602
Amazing X-Men	#1-4	CBGP #1
America vs. The Justice Society	#1-4	#1599
Astonishing X-Men (1st Series)	#1-4	CBGP #1
Avengers (Vol. 1) Annual	#16	#1600
AVP: Deadliest of the Species	#1-12	#1597
Batman Adventures	#1-36	#1598
Batman Adventures Annual	#1-2	#1598
Batman Adventures Holiday Special	#1	#1598
Batman Adventures: Mad Love	#1	#1598
Batman: Mask of the Phantasm	#1	#1598
Border Worlds Vol. 1	#1-7	#1595
Border Worlds Vol. 2	#1	#1595
Brave & Bold	#54, 60	#1601
Contest of Champions	#1-3	#1600
Crisis on Infinite Earths	#1-12	#1565
DC Special	#29	#1557
Defenders (Vol. 1)	#1-152	CBGP #2
Defenders (Vol. 2)	#1-12	CBGP #2
Defenders Annual	#1	CBGP #2
Doc Samson	#1-4	CBGP #2
Elektra: Assassin	#1-8	#1601
Fantastic Four vs. The X-Men	#1-4	CBGP #1
First Issue Special	#1-13	#1595
Giant-Size Defenders	#1-5	CBGP #2
Giant-Size X-Men	#1	CBGP #1
Green Lantern: Emerald Dawn I	#1-6	#1600
Green Lantern: Emerald Dawn II	#1-6	#1600
Howard the Duck	#1-33	#1599
Howard the Duck Annual	#1	#1599
Howard the Duck Magazine	#1-9	#1599
Hulk (magazine)	#10-27	CBGP #2
Hulk 2099	#1-10	CBGP #2
Hulk Smash	#1-2	CBGP #2
Hulk: The End	#1	CBGP #2
Incredible Hulk (2nd Series)	#1-53	CBGP #2
Incredible Hulk (Vol. 1)	#1-6, #102-474	CBGP #2
Incredible Hulk Annual (Vol. 1)	#1-20, 97-98	CBGP #2
Incredible Hulk Vs. Venom	#1	CBGP #2
Incredible Hulk: Future Imperfect	#1-2	CBGP #2
Incredible Hulk: Hercules Unleashed	#1	CBGP #2
Inferior Five	#1-12	#1556

Brooklyn Bridge cover

Fishing cover

	9	10	11	12	13	14	15	16	17	18	19	20
	DEC 67	JAN 68	JAN 68	FEB 68	FEB 68	MAR 68	MAR 68	APR 68	APR 68	MAY 68	MAY 68	MAY 68
NM Price	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18

Ult. Spider-Man #66-67

There was a time in the not-so-distant past when it would've been virtually unthinkable to publish back-to-back issues of a *Spider-Man* comic book in which the title character never appears in costume. This is a new era at Marvel however, and, for better or for worse, we're seeing more super-heroes in their civvies. Brian Michael Bendis proves once again that he is one of the best at this type of story with a *Freaky Friday*-like two-parter in which Spider-Man and Wolverine's personalities are switched.

MARVEL
WRITER:
BRIAN MICHAEL BENDIS
ARTIST:
MARK BAGLEY
Color • 36 Pgs.@ $2.25@

This perilous predicament leads to page after page of comical conundrums, such as Logan attending high school and gawking at the cheerleaders, Peter Parker cutting himself to shreds with Wolverine's claws, and Logan clumsily utilizing Spider-Man's special powers (at one point he hangs helplessly from a web line).

In addition, Bendis manages to infuse a good deal of action (much of it funny) and a welcome dose of self-deprecating humor. He even breaks the fourth wall by strangling his assistant editor for coming up with such a silly idea.

★★★½ — **Brett Weiss**

www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Unity VALIANT, 1992		
0	1	19
0/Ltd.	3	73
1	2	
1/Gold	3	
1/Platinum	3	
Yearbook 1	4	
Universe IMAGE, 2001		
1-6	3	
7	3	4
8	5	
Universe X MARVEL, 2000		
0-13	4	
Universe X: Spidey MARVEL, 2001		
1	4	37
1/DF	6	
1/Sketch	10	
1/Recalled	60	
Untold Legend of the Batman DC, 1980		
1	3	
2-3	2	
Untold Tales of Spider-Man MARVEL, 1995		
-1	1	
1	2	
2-25	1	
Ann '96-97	2	
V DC, 1985		
1	2	
2-13	1	
14	1	7
15-18	1	
Vampire Lestat INNOVATION, 1990		
1	5	23
2	3	18
3	3	13
4-12	3	
Vampirella WARREN, 1969		
1	325	25
2	125	139
3	200	31
4	75	68
5	75	
6	70	135
7	70	313
8	70	
9	70	237
10	30	141
11	43	
12	43	183
13-15	43	
16	30	
17	30	143
18-21	30	
22	30	127
23-25	30	
26	20	
27	30	
28-36	25	
37-38	20	
39	20	168
40	20	85
41	20	97
42-45	20	
46	25	
47-50	20	
51-56	17	
57	17	77
58-61	17	
62	17	130
63-64	17	
65	17	52
66-67	17	
68	17	111
69-70	17	
71-99	16	
100	30	
101-105	16	
106	16	128
107-111	16	
112	45	
113	195	
Ann 1	175	
Special 1	30	
Vampirella HARRIS, 1992		
0-	5	
0/Silver	5	
0/Gold	15	
1	15	
2	12	
3	10	
4-5	8	
Vampire Tales MARVEL, 1973		
1	35	
2-7	18	
8	20	87
9-11	20	
Ann 1	10	
Vault of Evil MARVEL, 1973		
1	8	190
2-3	5	
4-6	4	
7	4	62
8-10	4	
11-23	3	
Vault of Horror E.C., 1950		
12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	
Vengeance Squad CHARLTON, 1975		
1	3	28
2-6	2	
Venom MARVEL, 2003		
1	5	49
CGC 9.9 avg		57
2	3	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
CGC 9.9 avg		47
10-18	3	
Venom: Funeral Pyre MARVEL, 1993		
1	3	12
2-3	3	
Venom: Lethal Protector MARVEL, 1993		
1	3	22
CGC 9.9 avg		48
1/Black error	75	
1/Gold	5	
2-6	3	

Comics collecting article

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Venom vs. Carnage MARVEL, 2004		
1	6	
2-4	3	
V for Vendetta DC, 1988		
1-10	3	
Vicki ATLAS-SEABOARD, 1975		
1	28	
2	18	
3	12	45
4	12	
Violent Messiahs HURRICANE, 1997		
1	3	10
2-3	3	
Vision MARVEL, 1994		
1-4	2	
Vision & Scarlet Witch MARVEL, 1982		
1	2	17
2-4	2	
Vision & Scarlet Witch MARVEL, 1985		
1	2	
2-12	1	
Voltron: Defender of the Universe DEVIL'S DUE, 2004		
1-10	3	
Walking Dead IMAGE, 2003		
1	35	
2	32	
3	15	
4	6	
4/Variant	12	
5	4	
6-13	3	
Wanted IMAGE, 2003		
1/Jones	9	
1/Silvestri	8	
CGC 9.9 avg		50
1/Miglari	8	
1/DthRow	3	
1/WWTex	15	
1/WAce	5	
2-3	3	
4	3	
4/SanDiego	5	
5	3	
Wanted, The World's Most Dangerous Villains DC, 1972		
2-3	8	
4-9	6	
War CHARLTON, 1975		
1	5	30
2-10	3	
11-49	2	
War Is Hell MARVEL, 1973		
1	15	113
2-5	10	
6-8	8	
9	6	72
10-15	6	
Warlock MARVEL, 1972		
1	15 ▽	120
2	8	56
3	5	72
4	5	
5	5	29
6	5	50
7-8	5	
9	5 △	42
10	10	43
11	10	28
12	8	39
12/30¢	15	
13	8 △	42
13/30¢	15	
14	8	21
14/30¢	15	
15	8	24
Warlock MARVEL, 1982		
1	4	
2-6	3	
Special 1	2	
Warlock MARVEL, 1992		
1-6	3	
Warlock MARVEL, 1998		
1-4	3	
Warlock MARVEL, 1999		
1-4	2	
Warlock MARVEL		
1-3	3	
Warlock and the Infinity Watch MARVEL, 1992		
1	3	
2-24	2	
25	3	
26-42	2	
Warlord DC, 1976		
1	8	41
2	4	
3-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131	2	
132	1	
133	2	
Ann 1	3	
Ann 2-6	1	
Warlord DC, 1992		
1-6	2	
Watchmen DC, 1986		
1	8	18
2	5	
3	5	10
4-7	4	
8	4	10
9-11	4	
12	4	12
Waterloo Sunset IMAGE		
1-2	7	
We 3 DC, 2004		
1-2	3	
Weapon X MARVEL, 1995		
1	2	8
2-4	2	
Weapon X MARVEL, 2002		
1-8	2	
9-28	3	

Civil War cover

Christmas cover

RETROVIEW
Teen Titans #20 ★★★½

"Titans Fit the Battle of Jericho"

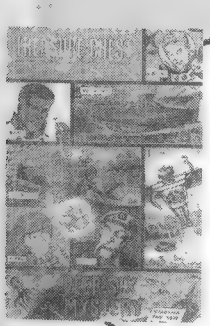
The mysterious Joshua enlists The Titans to help him defeat what turns out to be an alien invasion by the beings from #16.

This is a complex story with more complexity behind the editorial scenes. The criminal organization is revealed to have been behind several earlier Titan foes, and the organization, in turn, is controlled by the earlier-seen aliens, which adds more layers. The story is based on a plot by Wein and Wolfman that was rejected after it was drawn, allegedly because of the racial overtones embodied in the mystery hero, who was black in their script. Adams' art fits the moody atmosphere perfectly.

DC
Mar-Apr 1969 • 23 pp.
Writer: Neal Adams
Pencils: Neal Adams
Inks: Nick Cardy
Cover: Nick Cardy

©DC

Best CGC copy: 9.4 **Then 12¢ NOW $33**



△ #1

Treasure Chest OF FUN & FACT
Volume 24

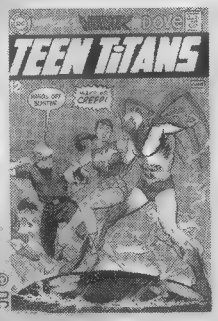
Save those back issues!

With comics fandom on the rise in the late 1960s, articles began appearing about the value of those old comics in attics and basements and *Treasure Chest* got into the act with a two-page text piece and a back cover ad offering $15 for a copy of Vol. 1 #1.

image © 1968 Geo. A. Pflaum

	1	2	3	4	5	6	7	8
NM Price	SEP 68 $18	SEP 68 $18	OCT 68 $18	OCT 68 $18	NOV 68 $18	NOV 68 $18	DEC 68 $18	DEC 68 $18

Teen Titans #21 ★★★★



"Citadel of Fear"

Hawk and Dove join with Wonder Girl to track one group of the alien organization's minions, while Robin, Speedy, and Kid Flash track another.

The machinations increase, as the team splits up and the stars of another Giordano title snag some higher-profile spotlight. They are used effectively, especially joining with Wonder Girl, who serves as a plausible mediator between Hawk and Dove and between them and her own teammates. Adams and Cardy make a great team, blending the new and the old in this time of uncertainty in determining what readers really want and whether super-heroes can still excite the teens of this politically charged time.

DC
May-Jun 1969 • 25 pp.
Writer: Neal Adams
Pencils: Neal Adams
Inks: Nick Cardy
Cover: Nick Cardy

Best CGC copy: 9.4 — Then: 12¢ NOW $33

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

Weapon Zero IMAGE, 1995
1-5 3

Weapon Zero IMAGE, 1996
1-14 3
15 4

Web of Horror MAJOR MAGAZINES, 1969
1 . . . . . 90 — 571
2 55
3 65
➥1st Wrightson cvr

Web of Spider-Man MARVEL, 1985
1 . . . . . 8 ▽ — 22
2 . . . . . 4 — 15
CGC 9.9 avg — 171
3-5 4
6 . . . . . 4 — 11
7 . . . . . 4 — 23
8 . . . . . 4 — 10
9-10 4
11 . . . . . 3 — 13
12-28 3
29 5
30 4
31-32 5
33-35 3
36 4
37 3
38 5
39-47 3
48 . . . . . 8 — 16
➥1st Demogoblin
49 2
50 3
51-57 2
58 3
59 8
60-61 3
62-89 2
90 5
91-99 2
100 4
101-105 . . . 2
106/Collector's 5
106 1
107-113 . . . 2
113/Collector's 4
114-116 . . . 2
117 3
117/Variant . . 5
118 3
119 2
119/Collector's 6
120 4
121-124 . . . 2
125 3
125/Variant . . 4
126-129 . . . 2
129/Collector's 5
Ann 1 7
Ann 2 . . . . . 6 — 10
Ann 3-10 . . . 3
SS 1 4

Weird Fantasy E.C., 1950
1 1150
2 500
3-4 425
5 335
6-10 240
11-13 . . . 180
14 300
15 . . . . . 200 — 850
16-19 . . . 170
20 200
21 285
22 140

Weird Mystery Tales DC, 1972
1 . . . . . 30 — 82
2 . . . . . 20 — 122
3 15
4-10 12
11 10
12 . . . . . 10 — 73
13 . . . . . 10 — 61
14 10
15 . . . . . 10 △ — 39
16-18 10
19 . . . . . 10 — 75
20 10
21 15
22-24 10

Weird Science E.C., 1950
1 1450
2 625
3-4 575
5-10 360
11-12 . . . 230
13 . . . . . 230 — 1674
14 230
15-18 . . . 260
19-22 . . . 335

Weird Science-Fantasy E.C., 1954
23-24 . . . 235
25 270
26 220
27 235
28 260
29 450

Weird Suspense ATLAS-SEABOARD, 1975
1 . . . . . 8 — 35
2 8
3 1

Weird War Tales DC, 1971
1 . . . . . 125 — 500
2 75
3 45
4-5 30
6-10 20
11 . . . . . 12 — 90
12 12
13 . . . . . 12 — 34
14-20 12
21-28 8
29 . . . . . 8 — 20
30-31 8
32-50 6
51-92 5
93 . . . . . 6 — 29
94-101 5
102-123 . . . 4
124 . . . . . 4 — 17

Weird Western Tales DC, 1972
12 . . . . . 30 △ — 157
13 . . . . . 25 — 105
14-15 20
16-28 12
29 . . . . . 16 — 47
30-34 6
35 . . . . . 6 — 38
36 . . . . . 6 — 39
37-50 6
51-70 5

Weird Wonder Tales MARVEL, 1973
1 . . . . . 10 — 50
2 5
3 . . . . . 5 — 31
4-15 3
15/30¢ 20
16 3
16/30¢ 20
17 3
17/30¢ 20
18-22 3

Weird Worlds DC, 1972
1 . . . . . 4 — 44
2-5 3
6-10 2

Werewolf By Night MARVEL, 1972
1 . . . . . 30 — 270
2 12
3 . . . . . 8 △ — 54
4 . . . . . 8 — 77
5 . . . . . 6 △ — 49
6-8 6
9 . . . . . 6 — 54
10 . . . . . 6 △ — 58
11 . . . . . 5 — 44
12 5
13 . . . . . 5 — 58
14 5
15 . . . . . 5 — 63
16 . . . . . 5 — 44
17 . . . . . 5 △ — 34
18 5
19 . . . . . 5 — 50
20 . . . . . 5 — 28
21-22 4
23 . . . . . 4 — 31
24 4
25 . . . . . 4 — 36
26 . . . . . 4 — 29
27 . . . . . 4 — 22
28 4
29 . . . . . 4 — 40
30 . . . . . 4 — 29
31 . . . . . 4 — 31
32 . . . . . 25 — 252
33 . . . . . 15 — 150
34-35 3
36 . . . . . 3 — 25
37 . . . . . 4 — 50
38 3
38/30¢ 8
39 3
39/30¢ 8
40-41 5
42 . . . . . 10 — 38
43 . . . . . 10 — 47

West Coast Avengers MARVEL, 1984
1 3
2-4 2

West Coast Avengers MARVEL, 1985
1-3 2
4 3
CGC 9.9 avg — 30
5-46 1
Ann 1-3 2

Western Action ATLAS-SEABOARD, 1975
1 . . . . . 4 — 37

Western Gunfighters MARVEL, 1970
1 . . . . . 10 — 82
2-5 6
6 . . . . . 6 — 65
7 8
8-16 5
17-33 4

Western Roundup DELL, 1952
1 165
2 120
3-5 75

Retroview index

Continued from the previous page, here are the comics Retroviewed both in past issues of ***CBG*** and in our two 2003 issues of ***CBG Presents*** (labeled CBGP below).

TITLE	ISSUES	*reviewed in*
JSA	#1-17	#1602
Justice Society (miniseries)	#1-8	#1600
Justice Society (2nd miniseries)	#1-10	#1601
Kents, The	#1-12	#1596
Last Days of Justice Society	#1	#1599
Marvel Graphic Novel	#5	CBGP #1
Marvel: 1602	#1-8	#1602
Moonshadow	#1-12	#1600
Mr. Monster	#1-8	#1601
normalman	#1-12	#1574
normalman 3-D annual	#1	#1574
OMAC (Vol. 1)	#1-8	#1575
OMAC (Vol. 2)	#1-4	#1575
Order, The	#1-6	CBGP #2
Rampaging Hulk	#1-6	CBGP #2
Rampaging Hulk (magazine)	#1-9	CBGP #2
Saga of Crystar, The	#1-11	#1596
Savage Hulk, The	#1	CBGP #2
Savage She-Hulk, The	#1-25	CBGP #2
Secret Society of Super-Villains	#1-15	#1597
Sentry/Hulk	#1	CBGP #2
Shadow, The	#1-12	#1562
Showcase	#59	#1601
Showcase	#65	#1556
Tales to Astonish	#59-101	CBGP #2
Tarzan	#1-19	#1596
Tarzan	#20-38	#1597
Tarzan	#39-51	#1598
Tarzan	#52-64	#1599
Tarzan	#65-75	#1600
Tarzan	#76-88	#1601
Tarzan	#89-103	#1602
Teen Titans (1st Series)	#1-12	#1601
Teen Titans (1st Series)	#13-24	#1602
Ultimate X-Men	#1-30	CBGP #1
Uncanny X-Men	#142-419	CBGP #1
Uncanny X-Men Annual	#3-18, '95-'01	CBGP #1
Video Jack	#1-6	#1598
Watchmen	#1-12	#1573
West Coast Avengers Annual	#2	#1600
X-Men (1st Series)	#1-66, #94-141	CBGP #1
X-Men (2nd Series)	#1-137	CBGP #1
X-Men (2nd Series) Annual	#1-3, '95-01	CBGP #1
X-Men Adventures (Vol. 1)	#1-15	CBGP #1
X-Men Adventures (Vol. 2)	#1-13	CBGP #1
X-Men Adventures (Vol.3)	#1-13	CBGP #1
X-Men Alpha	#A	CBGP #1
X-Men and Alpha Flight	#1-2	CBGP #1
X-Men and the Micronauts	#1-4	CBGP #1
X-Men Forever	#1-6	CBGP #1
X-Men Omega	#Ω	CBGP #1
X-Men Prime	#1	CBGP #1
X-Men Unlimited (Vol. 1)	#1-42	CBGP #1
X-Men vs. The Avengers	#1-4	CBGP #1
X-Men/Alpha Flight (2nd Series)	#1-2	CBGP #1
X-Men: Books of Askani	#1	CBGP #1
X-Men: Children of the Atom	#1-6	CBGP #1
X-Men: Evolution	#1-9	CBGP #1
X-Men: The Hellfire Club	#1-4	CBGP #1
X-Men: The Hidden Years	#1-22	CBGP #1
X-Men: The Search for Cyclops	#1-4	CBGP #1

UFO issue — Wright Bros. story — Sisters of Precious Blood story

9	10	11	12	13	14	15	16	17	18	19	20
JAN 69	JAN 69	FEB 69	FEB 69	MAR 69	MAR 69	APR 69	APR 69	MAY 69	MAY 69	MAY 69	JUN 69
NM Price $10	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18	$18

Western Tales of Terror #1

For an anthology, this is a surprisingly consistent collection of exactly what the title promises: a series of stories blending the horror and Western genres. The six stories by mostly unknown creators range from very good to excellent; readers will cringe in horror, but it will be for all the right reasons.

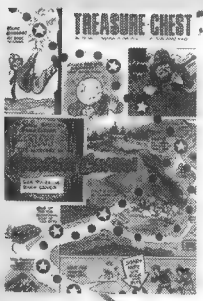
HOARSE AND BUGGY
WRITERS: **VARIOUS**
ARTISTS: **VARIOUS**
B/W • 40 Pgs.
$3.50

Joshua Hale Fialkov and Scott Keating's "Quicksand," a twisted tale with its own twist, and Jay Busbee and Jared Bivens' "The Deserter," the story of a deserter who's also a philanderer, are this issue's standouts; the latter, though, is spoiled somewhat from graytones that are simply too dark. Fialkov and Porter McDonald's "Phineas' Gold" is horrific but runs a little long and is even slated to be continued in future issues. And horror master Steve Niles contributes a piece, doing his usual undead thang.

This will do well by both Western and horror fans; those who found interest in Joe Lansdale and Tim Truman's horror-rich Jonah Hex revival for Vertigo will find similar interest here.

★★★½ — **Jim Johnson**

www.westerntalesofterror.com



△ #2

Treasure Chest of Fun & Fact

Volume 25-26

Roll the dice

To promote "The Mystery of Showboat Cavern," the cover of Vol. 25 #2 had a gameboard for a simple game; the rules were on the back cover. The series was on its last legs at this point, with only 16 issues of Vol. 25 and eight monthly issues of Vol. 26.

Image © 1969 Geo. A. Pflaum

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Western Roundup CONTINUED		
6-10	65	
11-17	55	
18	65	
19-23	55	
24	60	
What If? MARVEL, 1977		
1	15	45
2	10	34
3	8	26
4	8	38
5	8	
6	5	18
7	5	
8	5	18
9-10	5	
11	4	22
12	4	
13	5	
14-15	4	
16	3	
17	4	
18-20	3	
21 △	3	12
22-26	3	
27	5	20
28	8	
29	3	
30	8	18
31	8	27
32-34	3	
35	5	15
36	3	20
37-45	3	
46	4	
47	3	
Special 1	4	
What If? MARVEL, 1989		
-1	2	
1	4	11
2-20	3	
21-23	2	
24	4	
25	3	
26-49	2	
50	3	
51-99	2	
100	2	9
101-104	2	
105	12	35
106-113	2	
114	3	
Where Creatures Roam MARVEL, 1970		
1	8	
2-6	5	
7	5	57
8	5	
Where Monsters Dwell MARVEL, 1970		
1	10	
2	6	
3-5	4	
6-7	3	
8	3	30
9-11	3	
12	4	
13-38	3	
Whiz Comics FAWCETT, 1940		
1 ➥1st Captain Marvel	70000	
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	
19-20	750	
21	800	
22-24	600	
25 ➥1st Capt. Marvel Jr.	6200	
26	550	
27-30	525	
31-32	460	
33	525	
34	365	
35	410	
36-40	365	
41-43	260	
44	300	
45-50	260	
51-60	210	
61	175	520
62-70	175	
71-82	150	
83-99	130	
100	130	836
101-120	110	
121-152	100	
153-155	200	
WildC.A.T.s IMAGE, 1992		
0	3	
1	4	11
1/3D	5	
1/Gold	10	
1/Variant	5	
2	4	
CGC 9.9 avg		38
3-10	3	
11	15	
11/Holofoil	22	
12	8	
13	6	
14-24	3	
25	5	
26-49	3	
50	4	
50/Variant	5	
Ann 1	3	
Special 1	4	
WildC.A.T.S IMAGE, 1995		
1	2	
Wildcats DC, 1999		
1	3	
1/Variants	3	
1/DF	7	
1/Euro-sketch	10	
1/Euro-sketchs	30	
2-28	3	
Anl 2000	4	
WildC.A.T.s/ X-Men: The Dark Age IMAGE		
1	5	
WildC.A.T.s/ X-Men: The Golden Age IMAGE, 1997		
1/Charest	5	
1/Scroll	8	
1/cardstock	5	
1/glasses	7	
1/scroll, glss	9	
1/Lee	5	
WildC.A.T.s/ X-Men: The Modern Age IMAGE, 1997		
1	5	
1/Hughes	6	
1/Nightcrwlr	8	
1/glasses	7	
1/Robinson	5	
1/Nightcr, glss	8	
WildC.A.T.s/ X-Men: The Silver Age IMAGE, 1997		
1	5	
1/Brood	5	
1/Cardstck	5	
1/3D	7	
1/Indicia	7	
1/Lee	5	
Wild Frontier CHARLTON, 1955		
1	60	
2-5	40	
6	40	39
7	50	
Wild Girl DC, 2005		
1-2	3	
Wildstorm Winter Special DC, 2005		
1	5	
Witchblade IMAGE, 1995		
0	5	
0.5	30	31
1 △	25	27
1/Sketch	5	
1/Ace	15	
1/Top Cow	5	
2	18	24
2/Ace	15	
3	10	20
4	8	
5	8	18
6-7	6	
8-10	5	
10/DF	20	
10/Amer Ent	8	
11-14	4	
14/Gold	6	
15	4	
16-18	3	
18/Amer Ent	5	
19-25	3	
25/Fathom	4	
25/Holofoil	8	
25/Error	15	
26-27	3	
28	3	11
29-41	3	
42	3	30
43-49	3	
50	5	
50/DF	15	
50/DF Auto	30	
50/Other vars.	5	
51-74	3	
75	5	
76-79	3	
500	5	
Witchblade IMAGE, 2002		
0.5	3	
Witchblade/ Tomb Raider IMAGE, 1998		
1	5	
1/Variant	4	
1/White	5	
1/Portrait	7	
1/Guns	7	
CGC 9.9 avg		49
1/Silvestri	7	
1/SilvstrGld	17	
Witchblade/ Wolverine IMAGE, 2004		
1	3	
Witching Hour DC, 1969		
1	50	531
2	25	
3	20	193
4	12	
5	18	
6	10	
7	8	
8	10	
9	8	
10	6	
11	6	279
12	6	
13 ▲	10	156
14	8	
15-20	5	
21-30	4	
31-37	3	
38	5	
39-40	3	
41	3	64
42-51	3	
52	3	33
53-63	3	
64	3	46
65-71	3	
72	3	31
73-76	3	
77	3	36
78-83	3	
84	3	16
85	3	
Witching Hour DC, 2000		
1-3	6	
Wolverine MARVEL, 1982		
1	25	54
CGC 9.9 avg		764
2 △	18	30
3 ▽	17	32
CGC 9.9 avg		552
4	16	30
CGC 9.9 avg		566
Wolverine MARVEL, 1988		
-1	2	
0.5	3	18
0.5/Ltd	8	
1 ▽	10	35
2 △	6	20
CGC 9.9 avg		125
3 ▽	5	17
4 ▽	5	16
5	5	15
6	4	13
7	5	12
8	5	15
9	5	15
10 ▽	8	33
11-23	4	
24-40	3	
41	4	
42	2	
43	3	
44	2	
45-47	3	
48	3	14
49	3	
50	4	19

RETROVIEW

Teen Titans #22

★★★★

"Halfway to Holocaust!" • 16 pp.

Kid Flash and Robin escape from imprisonment and join Wonder Girl and Speedy to defeat the aliens.

Deus ex machina ending aside, this is a strong wrap-up to The Titans' first two-parter. Science-fiction gimmickry plays well to Adams' strengths.

"The Origin of Wonder Girl" • 8 pp.

Wonder Girl (who was technically Wonder Woman as a girl and didn't exist) is given an origin.

It's about time Wonder Girl was explained, but, at this point, the details seem irrelevant. The Kane-Cardy art is spectacular, and the final full-page shot of Wonder Girl in her new costume is hard to forget.

DC
Jul-Aug 1969
Writer: Neal Adams, Marv Wolfman
Pencils: Neal Adams, Gil Kane
Inks: Nick Cardy
Cover: Nick Cardy

Last CGC copy: **9.6** Then 15c NOW **$33**

	NM Price	1 SEP 69	2 SEP 69	3 OCT 69	4 OCT 69	5 NOV 69	6 NOV 69	7 DEC 69	8 JAN 70	9 JAN 70	10 FEB 70
			Game on cover	Smithsonian story	Fireman cover		Stephen Decatur story		Sculptor Malvina Hoffman story		
		$15	$15	$15	$15	$15	$15	$15	$15	$15	$15

Teen Titans #23 ★★★½

DC
Sep-Oct 1969 • 23 pp.
Writer: Bob Haney
Pencils: Gil Kane
Inks: Nick Cardy
Cover: Nick Cardy

"The Rock 'n' Roll Rogue"

A rock star needs The Titans' help with guardianship problems and with tracking down his lost treasure-hunting relative.

Shades of early *Titans*! The team returns to international jungle adventures, offering a good change of pace and a plot that's a bit more subtle than past escapades. Kane gives the action sequences real pizzazz, with Speedy zinging his arrows through the jungle and out at the reader. The fish-out-of-water nature of these jungle adventures didn't enhance their appeal to me, though. But have I mentioned how good Wonder Girl looks in that form-fitting red unitard? Oh, yeah, I have. She still does.

Best CGC copy: 9.4 **Then 15¢ NOW $18**

UNSLABBED / SLABBED — Near Mint CGC 9.4 NM

51-56 2
57 3
58-74 2
75 . . . . . 4 — 13
76-84 2
85 3
85/Variant . . . 4
CGC 9.9 avg — 73
86-98 2
99 4
100 . . . . . 5 — 22
100/Variant . . 8
101-124 . . . 2
125 4
125/DF 1 & 210
126-130 . . . 2
131 . . . . . 5 — 11
131/A . . . . . 2 — 24
132-144 . . . 2
145 . . . . . 4 — 23
145/Nabisco150 — 142
146 . . . . . 5 — 25
147-149 . . . 2
150 3
150/DF . . . 14 — 19
151-165 . . . 2
166 . . . . . 3 — 15
167-189 . . . 2
Ann 1995 . . 4
Ann '96-01 . 3
Special 1 . . . 4

Wolverine
MARVEL, 2003
1 . . . . . 4 — 15
2-3 3
4 . . . . . 3 — 12
5-9 3
10 2
11-15 3
16 2
17 3
18-20 2
20/Retailer . 90
20/Texas . . . 20
21-22 2

Wolverine & Punisher: Damaging Evidence
MARVEL, 1993
1-3 2

Wolverine Battles the Incredible Hulk
MARVEL, 1989
1 5

Wolverine/ Captain America
MARVEL, 2004
1-4 3

Wolverine: Days of Future Past
MARVEL, 1997
1-3 3

Wolverine/ Gambit: Victims
MARVEL, 1995
1-4 3

Wolverine/ Hulk
MARVEL, 2002
1 . . . . . 4 — 12
2-4 4

Wolverine: Netsuke
MARVEL, 2002
1-4 4

Wolverine and Nick Fury: Scorpio Rising
MARVEL, 1994
1 5

Wolverine/ Nick Fury: The Scorpio Connection
MARVEL
1 13

Wolverine/ Punisher
MARVEL, 2004
1-5 3

Wolverine/ Punisher Revelation
MARVEL, 1999
1-4 3

Wolverine Saga
MARVEL, 1989
1-4 4

Wolverine: Snikt!
MARVEL, 2003
1-5 3

Wolverine: The End
MARVEL, 2004
1 . . . . . 10 — 21
CGC 9.9 avg — 152
2 6
CGC 9.9 avg — 57
3-5 3

Wolverine: The Origin
MARVEL, 2001
1 . . . . . 25 △ — 30
CGC 9.9 avg — 264
1/DF . . . . . 50 — 54
CGC 9.9 avg — 264
2 . . . . . 12 — 17
CGC 9.9 avg — 196
2/DF 24
3 . . . . . 8 — 17
CGC 9.9 avg — 124
3/DF 20
4 . . . . . 5 ▲ — 14
4/DF 20
CGC 9.9 avg — 144
5 . . . . . 4 — 13
5/DF 20
6 . . . . . 5 ▽ — 15
6/DF 20
CGC 9.9 avg — 100

Wolverine Unleashed
MARVEL
1 5
2-10 4
11-19 3

Wolverine vs. Night Man
MARVEL
0 15

Wolverine vs. Spider-Man
MARVEL, 1995
1 3

Wolverine/ Witchblade
IMAGE, 1997
1 3
1/Variant 5

Wolverine: Xisle
MARVEL, 2003
1-5 3

Wonder Man
MARVEL, 1991
1 2
2-24 1
25 3
26-29 1
Ann 1 2
Ann 2 3

Wonder Woman
DC, 1942
1 17000
2 3100
3 1900
4 . . . . . 1200 — 4375
5 1050
6-9 900
10 . . . . . 900 — 3438
11-20 . . . 650
21 . . . . . 450 — 1713
22-23 . . . 450
24 600
25 450
26-30 . . . 425
31-40 . . . 415
41-44 . . . 400
45 500
46-50 . . . 400
51-60 . . . 310
61-70 . . . 240
71-79 . . . 190
80-90 . . . 155
91-100 . . 120
101-104 . . 90
105 600
➥1st Wonder Girl
106-110 . . 80
111-129 . . 70
130 . . . . . 70 — 176
131 56
132 . . . . . 56 — 280
133 . . . . . 56 — 531
134 56
135 . . . . . 56 — 201
136 . . . . . 56 — 336
137 . . . . . 56 — 361
138 . . . . . 56 — 201
139-141 . . 56
142 . . . . . 56 — 395
143 . . . . . 56 — 438
144-145 . . 56
146 . . . . . 56 — 357
147 . . . . . 56 — 283
148 56
149 . . . . . 56 — 366
150-151 . . 50
152 . . . . . 50 — 318
153-154 . . 50
155 . . . . . 50 — 334
156-159 . . 50
160-161 . . 30
162 40
163-170 . . 30
171-173 . . 25
174 . . . . . 25 — 81
175 . . . . . 25 — 135
176 . . . . . 25 — 143
177 . . . . . 25 — 270
178-180 . . 25
181-184 . . 33
185 . . . . . 33 — 138
186 . . . . . 33 — 71
187 . . . . . 33 — 158
188-189 . . 33
190 . . . . . 33 — 116
191 . . . . . 40 — 213
192-198 . . 40
199 . . . . . 40 — 172
200 . . . . . 40 — 183
201 14
202 . . . . . 14 — 151
203-205 . . 14
206 . . . . . 14 — 48
207 14
208 . . . . . 14 — 54

Goes monthly and 68 pages

Bottom Line index

Looking for some of the **60 titles** and **8,000+ comic books** we've discussed in the **Bottom Line** this year in ***CBG?*** Check the list, below for the specific issues!

TITLE	PUBLISHER	CBG
Action Comics	DC	#1597
Air Fighters	Hillman	#1598
Airboy (Eclipse)	Eclipse	#1598
Airboy (Hillman)	Hillman	#1598
Batman: Legends of the Dark Knight	DC	#1602
Blackhawk (Vol. 1)	DC	#1598
Blackhawk (Vol. 2)	DC	#1598
Blackhawk (Vol. 3)	DC	#1598
Buffy the Vampire Slayer	Dark Horse	#1599
Captain Carrot/Amazing Zoo Crew	DC	#1601
Captain Carrot: Oz Wonderland War	DC	#1601
Cerebus	Aardvark	#1595
Daredevil (Vol. 1)	Marvel	#1601
Daredevil (Vol. 2)	Marvel	#1601
Daredevil Comics	Lev Gleason	#1601
Flash (Vol. 1)	DC	#1595
Flash (Vol. 2)	DC	#1595
Flash Comics	DC	#1595
Four Color (1st Series)	Dell	#1600
Four Color (2nd Series)	Dell	#1600
Fright Night	Now	#1599
Gene Autry	Dell	#1596
Grimm's Ghost Stories	Gold Key	#1599
Haunt of Fear	E.C.	#1599
Haunted	Charlton	#1599
Hellblazer	DC	#1599
Hero for Hire	Marvel	#1597
House of Secrets	DC	#1601
Hulk/Incredible Hulk (Vol. 2)	Marvel	#1596
Incredible Hulk (Vol. 1)	Marvel	#1596
Inspector	Gold Key	#1601
Love Diary	Quality	#1602
Love Diary	Our Publishing	#1602
Love Diary	Charlton	#1602
March of Comics	Dell	#1598
Marvel Team-Up	Marvel	#1595
Monster of Frankenstein	Marvel	#1599
Movie Love	Famous Funnies	#1597
Occult Files of Dr. Spektor	Gold Key	#1599
Our Army at War	DC	#1596
Pink Panther (Vol. 1)	Gold Key	#1601
Pink Panther (Vol. 2)	Harvey	#1601
Power Man/Iron Fist	Marvel	#1597
Savage She-Hulk	Marvel	#1598
Scout	Eclipse	#1601
Scout: Shaman's Tears	Eclipse	#1601
Secret Defenders	Marvel	#1602
Sgt. Rock	DC	#1596
Strange Tales (Vol. 1)	Marvel	#1599
Strange Tales (Vol. 2)	Marvel	#1599
Strange Tales (Vol. 3)	Marvel	#1599
Strange Tales (Vol. 4)	Marvel	#1599
Tomb of Dracula	Marvel	#1599
Treasure Chest	Catechetical	#1602
Treasure Chest Summer Series	Catechetical	#1602
Uncle Sam	DC	#1598
Voodoo	Farrell	#1597
Wendy the Good Little Witch (Vol. 1)	Harvey	#1599
Wendy the Good Little Witch (Vol. 2)	Harvey	#1599
Wendy Witch World	Harvey	#1599

More to come!

Locomotive cover

Humpty Dumpty story

11	12	13	14	15	16	Vol. 26»	1	2	3	4	5	6	7	8
FEB 70	MAR 70	MAR 70	APR 70	APR 70	MAY 70		OCT 70	NOV 70	DEC 70	JAN 71	FEB 71	MAR 71	APR 71	MAY 71
NM Price $15	$15	$15	$15	$15	$10		$15	$15	$15	$15	$15	$15	$15	$15

X-Statix Vol. 4

The final collection of this series demonstrates one of its most consistent flaws: its inconsistency. In the first two stories, Myles is cured — temporarily — and kicked off the team before being redeemed by saving his estranged father. It's weak all around and was done much better in *The Wolf Man* way back in 1941.

MARVEL
WRITER:
PETER MILLIGAN
ARTISTS:
MIKE ALLRED, NICK DRAGOTTA
Color • 192 Pgs.
$19.99

The five-part series finale, pitting the team against The Avengers in a series of one-on-one duels, fares better but it, too, suffers from unevenness. After Doop is kidnapped and a failed rescue attempt scatters pieces of his brain around the globe, individual Avengers and X-Statix members go head-to-head over the piles of green goop. Milligan uses the opportunity to indulge in heavy-handed philosophizing, based on the pairings. In the most entertaining match-up, Mr. Sensitive and Iron Man duke it out, at one point doffing their costumes, leaving Guy Smith sensitive to the least touch and Tony Stark vulnerable to his weak heart. When it's all over, it mostly leaves readers to miss Mike Allred's wonderful art, the only consistently good thing about the series.

★★ **— Timothy J. Wood**

www.marvel.com
ISBN 0-78511-537-4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Wonder Woman CONTINUED		
209	14	
210	14	45
211 ▽ ➥100-page issue	25	141
212-213	11	
214 ➥100-page issue	30	248
215	11	39
216	11	
217	11	58
218	11	43
219	7	21
220-223	7	
224	7	35
225-226	7	
227	7	31
228	7	23
229	7	27
230	7	
231	7	31
232	7	36
233-236	7	
237-241	6	
242	6	25
243-249	6	
250	6	26
251	6	
252	6	28
253-260	6	
261	5	15
262-268	5	
269-279	4	
280	3	
281-283	5	
284-299	3	
300	6	22
301-329	3	
Wonder Woman DC, 1987		
0	6	
1	4	
2-10	3	
11-17	2	
18	2	6
19-84	2	
85 ➥1st Deodato art	10	
86	4	
87-93	3	
94-99	2	
100	3	
100/Variant	4	
101-119	2	
120	3	
121-139	2	
139/Ltd.	15	
140-199	2	
200	4	
201-210	2	
1000000	3	
Ann 1-2	2	
Ann 3-8	3	
Special 1	2	
World of Krypton DC, 1979		
1-3	2	
World of Krypton DC, 1987		
1-4	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
World's Best Comics DC, 1941		
1	18000	
World's Finest Comics DC, 1941		
2	4000	
3	2900	
4-5	1975	
6-7	1450	
8	1275	
9	1300	
10	1050	
11-12	895	
13	895	3525
14-16	895	
17	875	
18-20	805	
21-27	610	
28	610	2803
29-30	610	
31-40	530	
41-60	430	
61-64	320	
65	540	
66-70	370	
71 ➥1st Sup/Bat team	900	
72-73	550	
74-80	375	
81-90	235	
91-93	175	
94 ➥Sup/Bat team origin	525	
95-99	175	
100	260	
101-110	105	
111-120	85	
121	85	497
122-137	75	
138	75	383
139-142	75	
143	52	267
144-148	52	
149	52	221
150	52	
151-152	50	
153	45	224
154-155	45	
156 ➥Bizarro, Joker app	55	
157-160	45	
161	45	238
162	38	171
163-165	38	
166	38	152
167-171	38	
172	38	224
173 ▽	38	296
174	38	215
175-177	38	
178	30	161
179	30	
180	30	140
181	25	113
182	25	93
183-190	25	
191-193	20	
194	20	80
195-197	20	
198 ➥Sup/Flash race	80	409
199 ➥Sup/Flash race	80	306
200-202	16	
203	16	86
204	16	77
205	16	
206	16	83
207	16	69
208	16	
209	16	84
210-211	16	
212	16	63
213-214	14	
215	14	49
216	14	
217	14	33
218	14	
219	14	54

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
220	14	66
221-224	14	
225	14	67
226	14	72
227	14	
228	14	79
229-242	6	
243	6	22
244-270	6	
271-299	4	
300	4	17
301-323	3	
Worlds Unknown MARVEL, 1973		
1	5	60
2	4	32
3	4	
4-8	3	
Wulf the Barbarian ATLAS-SEABOARD, 1975		
1	10	41
2	8	27
3-4	8	
X-Factor MARVEL, 1986		
-1	2	
1	3	14
2-4	2	
5	3	
6	5	19
7	3	
8-22	2	
23	5	14
24	8	18
25-49	2	
50-53	3	
54-59	2	
60-69	3	
70-91	2	
92	4	6
93-105	2	
106/Variant	3	
107-124	2	
125	3	
126-129	2	
130	3	
131-149	2	
Ann 1-6	3	
Ann 7	2	
Ann 8-9	3	
X-Factor MARVEL, 2002		
2-4	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Files TOPPS, 1995		
-2	10	
-1	10	
0	4	
0/Variants	4	
0.5	10	15
1 △	8	23
2	5	
3-4	4	
5-33	3	
33/Variant	5	
34-41	3	
Annual 1	4	
Ashcan 1	4	
Special 1	5	5
Special 2-5	5	
X-Force MARVEL, 1991		
-1	2	
1/All vars.	2	11
2	3	
3	2	
4	2	9
5-24	2	
25	3	
26-30	2	
31-33	1	
34-38	2	
38/Variant	3	
39-49	2	
50	3	
50/Variant	4	
51-98	2	
99	3	
100-115	2	
116	2	4
117	2	7
118-129	2	
Ann 1-3	3	
Ann 1995	4	
Ann '96-99	4	
X-Man MARVEL, 1996		
-1	2	
1-4	3	
5-14	2	
15	3	
16-24	2	
25	3	
26-74	2	
75	3	
Ann '96-98	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
X-Men MARVEL, 1963		
1 ➥1st X-Men	7000	
2	1900	6600
3	1030	4251
4	900	3721
5	550	2192
6	500	2065
7	475	1967
8	360	1449
9	360	1525
10	360	
11	300	
12 ➥1st Juggernaut	500	2052
13	275	
14	250	936
15	190	902
16 △	190	635
17-18	100	
19	100	518
20	100	383
21	90	344
22	90	408
23	90	376
24	90	335
25	90	346
26	90	345
27	90	394
28 ➥1st Banshee	155	612
29	90	333
30	90	315
31	90	449
32 ▲	90	283
33	90	395
34	90	422
35 ➥Spider-Man app	150	772
36	65	269
37	65	239
38 △	80	295
39	90	461
40	90	233
41	65	299
42	65	258
43	65	319
44	65	339
45 ▲	65	212
46	65	
47	65	222
48	65	247
49	75	320
50	75	316
51	75	241
52	65	270
53	72	333
54	72	262

Sock Jones in The Pirate Planet Mystery

Cover says Summer

Cover says Fall

△ V.1 #6

Treasure Chest OF FUN & FACT

Vol. 27 & Summer Vol. 1-2

A title ends, another found

With parochial and public schools consolidating, the *Chest* closed in 1972.

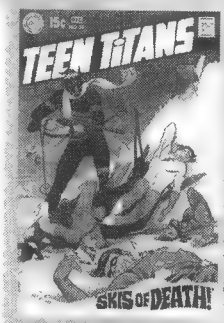
Contrary to what's printed in one price guide, ***CBG*** has confirmed the existence of **both** volumes of *Treasure Chest*'s summer series. Issues were available by subscription.

image © 1966 Geo. A. Pflaum

Vol. 27»	1	2	3	4	5	6	7	8
NM	DEC 71	JAN 72	FEB 72	MAR 72	APR 72	MAY 72	JUN 72	JUL 72
Price	$15	$15	$15	$15	$15	$15	$15	$15

RETROVIEW
Teen Titans #24

★★★1/2



"Skis of Death"

On vacation, The Titans are drawn into a plot by an unscrupulous landowner to defraud Native Americans of their valuable ski-resort land.

Here's the deal: Kane-Cardy art would get three stars from me, if they were drawing a lawnmower manual. After that, it's up to the story to raise the grade. The title makes me cringe, and the native puns are embarrassing, but the story has lots of entertaining action. The actual threat, as happens way too often, is beneath The Titans, but seeing the team together in their civvies is a nice switch. We don't know when they learned each other's identities, which is a missed story opportunity.

DC
Nov-Dec 1969 • 23 pp.
Writer: Bob Haney
Pencils: Gil Kane
Inks: Nick Cardy
Cover: Nick Cardy

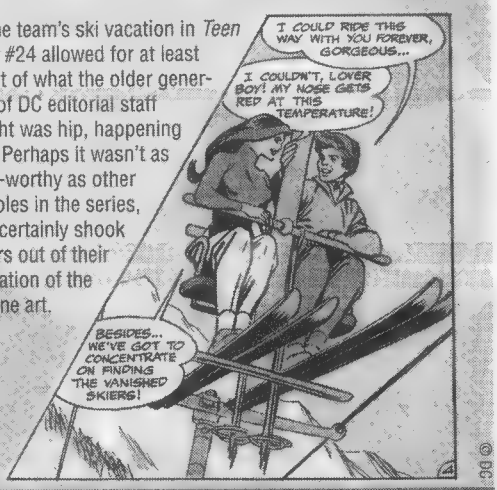
Best CGC copy: **9.6**

Then 15¢ NOW $18

© DC

Dig that lingo!

The team's ski vacation in *Teen Titans* #24 allowed for at least one bit of what the older generation of DC editorial staff thought was hip, happening lingo. Perhaps it wasn't as groan-worthy as other examples in the series, but it certainly shook readers out of their admiration of the Gil Kane art.


I COULD RIDE THIS WAY WITH YOU FOREVER, GORGEOUS...
I COULDN'T, LOVER BOY! MY NOSE GETS RED AT THIS TEMPERATURE!
BESIDES... WE'VE GOT TO CONCENTRATE ON FINDING THE VANISHED SKIERS!

UNSLABBED SLABBED Near Mint CGC 9.4 NM

X-Men: Road to Onslaught
MARVEL, 1996
1 . . . . . 3 11

X-Men Special Edition
MARVEL, 1983
1 . . . . . 5 17

X-Men: The End (Dreamers)
MARVEL, 2004
1-6 3

X-Men Unlimited
MARVEL, 1993
1 . . . . . 3 6
2-31 3
32-43 4
44-50 3

X-Men Unlimited
MARVEL, 2004
1-6 3

X-Men vs. the Avengers
MARVEL, 1987
1 4
2-3 3
4 . . . . . 3 9

X-O Manowar
VALIANT, 1992
0 4
0/Gold 5
0.5 3
1 . . . . . 3 21
2 . . . . . 3 △ 11
3 . . . . . 2 13
4 . . . . . 2 16
5 2
6 . . . . . 2 ▽ 12
7-24 2

25 4
26-43 2
44-67 3
68 . . . . . 3 13
Yearbook 1 . 4

X-O Manowar
ACCLAIM, 1996
1-21 3
Ashcan 1 . . . 1

X-Statix
MARVEL, 2002
1 . . . . . 3 8
2-7 2
8-26 3

X-Treme X-Men
MARVEL, 2001
1 . . . . . 3 15
2-35 3
36-39 4
40-46 3
Ann 2001 . . 5

Yang
CHARLTON, 1973
1 4
2-13 2
15-17 1

Young Allies Comics
TIMELY, 1941
1 11500
2 3000
3 2100
4 3000
5 1300
6-8 875
9 900
10 875
11-14 . . . 720
15-20 . . . 615

Youngblood
IMAGE, 1992
0 2
0/Gold 4

1-4 3
5 2
6 4
7-10 3
SS 1 4
Yearbook 1 . 3

Youngblood
IMAGE, 1995
1-15 3

Youngblood: Bloodsport
ARCADE, 2003
1 3

Young Guns 2004 Sketch Book
MARVEL
1 4

Young Justice
DC, 1998
1 4
2-49 3
50 4
51-55 3
1000000 . . . 4
Giant Size 1. 5
Special 1 . . . 4

Young Love
DC, 1963
39 30
40-50 24
51-70 20
71-90 14
91 . . . . . 10 56
92-100 . . . 10
101-106 . . . 7
107 . . . . . 25 105
108-114 . . 20
115-126 . . 12

Y: The Last Man
DC, 2002
1 . . . . . 30 32
2 . . . . . 15 24
3 5
4 . . . . . 4 7
5 4
6-29 3

Zero Hour
DC, 1994
4-2 2
1 3
0 2
Ashcan 1 . . . 1

Zip Comics
M.L.J., 1940
1 3500
2 1600
3 1250
4 900
5 . . . . . 900 2133
6 . . . . . 750 1800
7-8 750
9 800
10 750
11-17 . . . 600
18 625
19 600
20 900
21-26 . . . 540
27 800
28-30 . . . 540
31-40 . . . 375
41-47 . . . 280

Zorro
GOLD KEY, 1966
1 . . . . . 70 148
2-3 38
4 . . . . . 38 88
5-6 34
7 . . . . . 34 80
8-9 2

UNSLABBED SLABBED Near Mint CGC 9.4 NM

55 . . . . . 72 ▽ 234
56 . . . . . 72 306
57 . . . . . 72 ▽ 316
58 . . . . . 100 △ 410
➥1st Havok
59 70
60 . . . . . 70 ▽ 271
61 . . . . . 70 ▲ 290
62 . . . . . 70 341
63 . . . . . 70 307
64 . . . . . 70 △ 298
65 . . . . . 70 236
66 . . . . . 80 △ 340
➥Last new issue
67 . . . . . 35 152
68 35
69 . . . . . 35 134
70 . . . . . 35 144
71 . . . . . 35 157
72 . . . . . 35 141
73 . . . . . 35 313
74 . . . . . 35 124
75-76 35
77 . . . . . 35 113
78 . . . . . 35 148
79 35
80 . . . . . 35 130
81 . . . . . 40 161
82 . . . . . 40 141
83 . . . . . 40 295
84 . . . . . 40 225
85 . . . . . 40 174
86 . . . . . 35 103
87 . . . . . 35 138
88 . . . . . 35 120
89 . . . . . 35 94
90 . . . . . 35 167
91 . . . . . 35 199
92 . . . . . 35 132
93 . . . . . 35 118
94 . . . . . 500 ▽ 1944
➥2nd New X-Men
95 . . . . . 85 ▽ 337
➥Thunderbird dies
96 . . . . . 55 ▲ 225
97 . . . . . 48 207
98 . . . . . 48 ▲ 205
98/30¢ . . . 125
99 . . . . . 48 183
99/30¢ . . . 125
100 . . . . . 60 △ 229
➥Phoenix orig. starts
100/30¢ . . 135 1536
101 . . . . . 55 △ 237
➥Phoenix origin
102 . . . . . 28 138
103 . . . . . 28 ▽ 122
104 . . . . . 28 105
105 . . . . . 28 ▽ 95
105/35¢ . . . 60

106 . . . . . 28 ▽ 94
106/35¢ . . . 60
107 . . . . . 28 113
107/35¢ . . . 60
108 . . . . . 35 ▲ 134
➥1st Byrne X-Men
109 . . . . . 30 ▽ 114
➥1st Weapon alpha
110 . . . . . 20 △ 74
111 . . . . . 20 △ 77
112 . . . . . 20 74
113 . . . . . 20 ▽ 79
114 . . . . . 20 95
115 . . . . . 20 81
116 . . . . . 16 ▽ 68
117 . . . . . 16 60
118 . . . . . 16 53
119 . . . . . 16 ▽ 50
120 . . . . . 28 ▽ 111
➥1st Alpha Flight
121 . . . . . 28 ▽ 92
122 . . . . . 12 ▽ 54
123 . . . . . 12 ▽ 49
124 . . . . . 12 ▲ 45
125 . . . . . 12 ▽ 54
126 . . . . . 12 △ 47
127 . . . . . 12 △ 44
128 . . . . . 12 ▽ 44
129 . . . . . 20 ▽ 57
➥1st Kitty, E. Frost
130 . . . . . 12 ▽ 61
131 . . . . . 12 ▽ 53
132 . . . . . 12 ▽ 44
133 . . . . . 12 ▲ 54
134 . . . . . 12 47
135 . . . . . 12 ▲ 54
136 . . . . . 11 ▽ 45
137 . . . . . 14 ▽ 54
➥Phoenix dies
138 . . . . . 8 ▽ 35
139 . . . . . 11 ▽ 44
140 . . . . . 11 ▽ 42
141 . . . . . 11 △ 55
➥Future Past

X-Men
MARVEL, 1991

X-Men
MARVEL, 1991
-1 3
1/Gatefold . . . 5
CGC 9.9 avg 51
1/Other vars . 3
2-20 3
21-24 2
25 5
25/Gold . . . 25
25/Ltd. 25
26-29 2

30 3
31-49 2
50 3
50/Variant . . . 4
51-61 2
62 . . . . . 3 11
62/Variant . . . 3
63-79 2
80 3
81-98 2
99-100 3
100/Variants . 3
101-104 . . . 2
105 3
106-113 . . . 2
114 . . . . . 5 22
115-144 . . . 2
145-147 . . . 3
148 2
149 3
150 4
151 . . . . . 3 7
CGC 9.9 avg 106
152 2
153-157 . . . 3
158 2
159 3
160-164 . . . 2
Ann 1-3 . . . 3
Ann '95-01 . 4
Ashcan 1 . . . 1

X-Men Alpha
MARVEL, 1995
1 3
1/Gold 20

X-Men & The Micronauts
MARVEL, 1984
1 . . . . . 3 12
2-3 2
4 1

X-Men/ Fantastic Four
MARVEL, 2005
1 4

X-Men Omega
MARVEL, 1995
1 . . . . . 6 24
CGC 9.9 avg 55
1/Gold 25

X-Men Prime
MARVEL, 1995
1 5
CGC 9.9 avg 40

No Chuck White serial; issues mainly available via subscription

Tony's Back Page

My first convention

The first convention I attended wasn't a comic-book convention. It was Tricon, the 24th World Science-Fiction Convention. It was held Sept. 1-5, 1966, at the Sheraton in downtown Cleveland, Ohio.

The name signified that the convention was being provided by fans of three cities: Cleveland and Cincinnati in Ohio, and Detroit in Michigan.

I was not quite 15 and starting my sophomore year of high school. If memory serves me correctly, I was only able to attend two days of the convention.

The highlights? I met my lifelong friends **Harlan Ellison** and **Don** and **Maggie Thompson**, though I doubt our first meeting made much of an impression on them. I met **Fred Cook**, publisher of a Doc Savage fanzine (*Bronze Shadows*), who would later ask me to write for his zine. I saw a special screening of *Fantastic Voyage* at a nearby theater and for the first time heard **Isaac Asimov** speak. I saw the pilot episode for the soon-to-make-its-debut *Star Trek*, though my friend and collaborator **Bob Ingersoll** insists that a later episode was the one shown at the convention.

L. Sprague de Camp was the guest of honor. I probably knew of him through his work with **Robert E. Howard**'s Conan. I couldn't stay at the show late enough for the costume party, but I've seen photos of writer **Don Glut** in his homemade Spider-Man outfit. It was a truly amazing experience, and I came away from it with even greater regard for three heroes: Conan, Doc Savage, and Harlan Ellison.

The official headcount was a mere 850 science-fiction fans, making it one of the smallest comics or SF conventions I have attended in my life. But, for me, in 1966, it seemed like the biggest and best gathering I could imagine.

— Tony Isabella

Six-part Chuck White serial; issues mainly available via subscription

	Summer Vol. 1	1	2	3	4	5	6	Summer Vol. 2	1	2	3	4	5	6
		JUN 66	JUL 66	JUL 66	AUG 66	AUG 66	SEP 66		JUN 67	JUL 67	JUL 67	AUG 67	AUG 67	AUG 67
NM Price		$5	$5	$5	$5	$5	$5		$5	$5	$5	$5	$5	$5

San Diego in '74

COMIC-BOOK FEVER

by **CHUCK ROZANSKI**

Was Iron Man #72 (Jan 75) based on events at the 1974 San Diego Comic-con? Read on.

As I related at the end of last month's column, I left the 1974 HoustonCon with a sore back — the results of a deep cut inflicted on me by a panhandler who had slashed me with a pocketknife on the sidewalk outside the con hotel. The one lesson I learned from that experience was to avoid going outside a comics convention still wearing a dealer's badge. (I was told *after* the fact that a local TV station had aired a typical segment on the convention the night before I was attacked, focusing on the "Gosh! Wow! Old comics sell for big bucks!" theme. I believe my assailant somehow heard that news and, thus, was particularly angered by my unwillingness to give him a quarter. That's about the only reason I can think of that someone would cut me down the back for such a trivial amount of money.)

After HoustonCon, my next destination (after a quick stop in Colorado) was the 1974 San Diego Comic-Con. As I drove across the 1,000 miles of lonely desert between Denver and San Diego in my 1963 Chevy Impala sedan, I was excited. I had reason to believe that the San Diego show was going to be particularly profitable for me, since I had managed to strike a deal with Dennis Wakabayashi and Jim Allen, the owners of Middle Earth Publishing, to represent their products at the convention. Since they had just released the long-anticipated Barry Smith "Two-Penny" portfolio, I knew I was going to be able to sell a slew of them. My commission for each item sold for Middle Earth was $4 out of the $10 retail price, so my potential for success at this show was excellent.

Before I go on with my own tale, however, I want to mention that the 1974 San Diego Comic-Con was a fantastic step forward from the 1973 event. Fueling this improvement was the move, from the intensely crowded Harbor Island hotel of the previous year, into the spacious El Cortez Hotel and Convention Center. I will always remember the El Cortez as the ultimate in positive environments for comics conventions, since it combined a wonderful little convention center on one side of the street with a beautiful and intimate landmark hotel on the other. My fondest memories of the El Cortez involve listening to Roz Kirby each year calling out to Jack on Sunday mornings from their balcony overlooking the secluded interior pool area, trying to get him to help her check out. Jack really *did* mean well when he told her that he'd be right there, but somehow he could never bring himself to leave the crowds of adoring fans who clustered around him in that remarkably pleasant poolside environment. "Jaaaack, when are you coming up?" was a cry heard throughout every Sunday morning.

The little convention hall was also wonderful, with about 20,000 square feet of exhibit area. That size pales in comparison to the

700,000+ square feet that the convention presently occupies in the immense San Diego Convention Center, but it sure was a quantum leap forward from the tiny rooms we used in the hotel on Harbor Island. I had two tables against the back wall, which allowed me plenty of room to display all of my comics while also putting together a nice exhibit of the Middle Earth portfolios on the wall behind the booth.

My one concern at the convention was the spectre of potentially dangerous competition on the horizon. The "Big Dogs" among the dealers at the 1974 SDCC were Pacific Comics owners Steve and Bill Schanes. By the summer of 1974 they already had opened several comics shops in the San Diego area and they had a sign up behind their massive 10-table display projecting that they would open stores in several other California cities by the end of 1975. This played right into my paranoia, since I was already terrified that someone would open a comics specialty store in my hometown of Boulder before I could raise the working capital to open my own shop.

It was that fear that drove me to hustle for sales at that convention more vigorously than I had ever done at any previous convention. My frantic efforts paid off handsomely, as I sold approximately $4,000 in Middle Earth portfolios at that show (netting $1,600 in commissions) plus about $2,000 of my own material. After paying all my expenses, I earned about $2,500 from exhibiting at that one show. That's more than I had ever generated in income in an entire year prior to that point. My relentless pursuit of sales did have one amusing side effect, however, since I believe that I ended up being one of the models for the crazed comics dealer that Marvel writer Mike Friedrich wrote into his story for *Iron Man* #72. That idiot comics seller wouldn't leave the dealers' room at the con, even though the battle between The Unicorn and Iron Man had set the room on fire …

While the 1974 San Diego Comic-Con was the scene of my greatest financial success to that point, my enjoyment of that show was tempered by yet another life-threatening event. On the Sunday evening of the convention, I was taken out for a celebratory dinner by Dennis Wakabayashi, one of the co-owners of Middle Earth. We had a great dinner at a Japanese restaurant on Harbor Blvd. Later that evening, I suddenly started feeling ill. Within 15 minutes I found myself both throw-

The "Big Dogs" among the dealers at the 1974 SDCC were Pacific Comics owners Steve and Bill Schanes.

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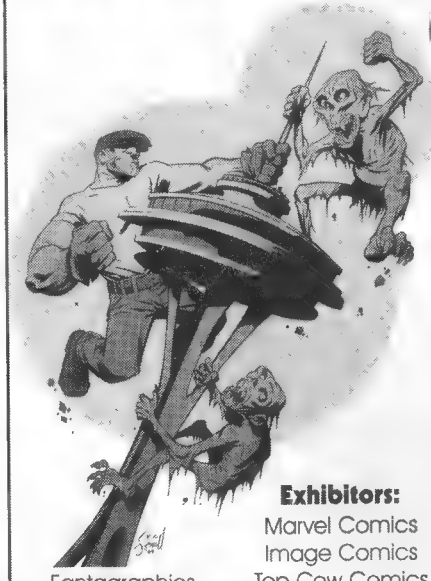

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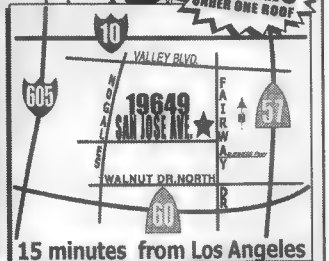

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BUT BY DIVERTING THAT BEAM, IRON MAN'S SENT IT TO TRADED THE FILES OF PULP PAPER NEARBY!--
--MUCH TO THE DISMAY OF THE COMICS DEALER WHO CONSIDERS THAT PAPER VALUABLE!
ALL MY FINEST STOCK-- I CAN'T LET THEM BURN!
THROWING CAUTION TO THE WINDS, IRON MAN STRUGGLES OVER TO THE FLAMES..
YOU FOOL-- GET AWAY FROM THERE! YOU'D KILL YOURSELF OVER LOST MONEY?

I believe that I ended up being one of the models for the crazed comics dealer that Marvel writer Mike Friedrich wrote into his story for* Iron Man *#72.

ing up and having uncontrollable diarrhea. Nor did my symptoms go away overnight, as I continued to be ill about every 30 minutes until dawn. I was as sick that night as I have ever been in my life.

When Monday morning finally rolled around, I was still incredibly ill but I had no choice but to head for the dealers' room. (That was the strange year in which the convention continued until Monday morning.) That extra day turned out to be a complete waste of time, since there was no business, but it *did* allow me some much-needed additional time in which to slowly load my remaining inventory into my old Chevy. I can only barely remember that day, since I was so sick that I thought I was going to pass out any minute. Making matters worse, Dennis and Jim collected their sales receipts from me and left immediately for a gambling adventure in Las Vegas. That left me completely alone in San Diego, running a temperature that I later found out was over 104°.

Even after reinvesting some of my earnings in additional products, I still had about $2,000 in cash left from my convention sales. To give you an idea of just how ill I was: Once I'd loaded my car, my first thought was that I needed to convert some of that cash into a money order made out to myself so that it couldn't be stolen if I passed out somewhere behind the wheel. I drove to the nearest bank I could find and drove to the drive-up window. To my dismay, however, the teller told me that I had to leave immediately. I had driven into the drive-up backward and was blocking traffic, as I tried to figure out in vain how to get to access to the deposit window.

Once I got my money order, I then drove to the Balboa Naval Hospital. My dad had just retired after 37 years in the Army two years before, and, as an underage dependent (I was 19 at the time) attending college, I still had a military ID card and nominal health benefits. When I got into the hospital, they quickly had a Navy doctor check me out. He immediately tried to admit me to the hospital. In a frustrating turn of events, however, he discovered that all the beds available for my class of dependents were already occupied. In the end, all he could do was to prescribe an extremely powerful anti-diarrhea compound, adding the suggestion that I go to a grocery store and load up on this new drink called Gatorade, which he said would help replace the electrolytes I was losing. He then insisted that I find a cheap motel and hunker down, since there was no way that I should try to drive anywhere.

Taking the doctor's advice, I drove to Hotel Circle on I-8, and found a room for $30 a night. I had 10 bottles of Gatorade and the pills the doctor had given me. I spent three days in that hotel completely in the dark, never rising except to have the dry heaves. On the fourth day, I finally felt well enough to go to the hotel coffee shop to eat dry toast. I was so weak, however, that I decided that I simply had to go back to the hospital again. Even though it took only about three miles, I still remember that drive back to the hospital as a nightmare. In the end, I did finally make it back to Balboa, only to find out that they still had no available bed for me. The doctors at the hospital were so concerned about me, however, that they worked out a special arrangement for me to go home with two of the orderlies. I will be eternally grateful to those two kind men, as they took in a stranger, let me sleep on their couch, and fed me chicken soup until I was finally strong enough to try to make the 1,000-mile drive back to Colorado.

So what was wrong with me? The doctor told me he thought that I had contracted amoebic dysentery. That was a disease that I had always believed was just in the tropics of undeveloped countries, but I guess it is also in Mexico. My best guess is that one of the workers at the Japanese restaurant was carrying the disease and somehow passed it to me in my food. I have to tell you that it was the worst illness I have ever experienced before that time or since. To this day, I cannot pass that little motel without recalling with dismay those three awful days spent alone, in the dark, thinking that I might die at any time.

CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com*, and check out his website at *www.milehighcomics.com!*

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More great memories PART 2

Conventions
The late '90s and beyond

by **HEIDI MACDONALD**

Two columns ago, I started an anniversary list of my Top Ten convention memories, but it turned out they broke nicely into two parts. So here are more memorable moments of various kinds.

No specific incident makes this one of my best con memories — it was more the setting.

1996 — The Driving Range party: In the mid-'90s, the comics industry was going through a strange period, as sales were basically going down the tubes after a period of explosive speculative growth, and companies were beginning to feel the pinch. Comic-Con International: San Diego remained its own strange world, however. The influx of Hollywood and videogame types was in full swing, new companies that had sprung up during the boom were still around but acting strange, and there was more hurly burly on the con floor than ever before. But a fog of uncertainty gripped the industry.

In previous years, there had usually been a big underground party on Saturday night. This was a chance for some of the more, um, free-spirited cartooning factions to get together for various kinds of merriment. Over the previous few years, this had morphed into a CBLDF benefit bash, usually sponsored by Fantagraphics and held in a succession of unusual spots — one time, there was even a boxing ring at the party.

This year, the Saturday night venue was unusual, indeed, a golf driving range near the convention center. No specific incident makes this one of my best con memories — it was more the setting. The range was huge, of course, and for once there was way too much space for all the people. It was also a typical foggy summer night in San Diego, and the glare on the lights through the netting that covered the range gave it a particularly eerie cast. I recall that The Action Suits — a band featuring cartoonist Peter Bagge and Fantagraphics marketing whiz Eric Reynolds — played. For some reason, I decided to have a wrestling match with cartoonist Greg Stump, a stalwart fellow who had been on the wrestling team at Nebraska. They take their amateur wrestling pretty seriously in the Big 10. That's when I found out that the outdoor venue afforded the opportunity to get a grass burn as Greg kind of rubbed the floor with me.

What makes this moment especially memorable for me is that, apparently after this weird and wild party, the driving range decided it didn't want to have any more Comic-Con parties there. So that was the first and last shindig ever held there: a one-off.

1997 — The SPX picnic: As the mainstream comics world was heading into its dark days, the independent comics scene was splitting off and creating a parallel track with its own esthetic. Spinning out of the Spirits of Independents Tour, designed to showcase self-publishers, several "indy only" shows had sprung up, notably the Alternative Press Expo (APE) in San Jose (later San Francisco) and the Small Press Expo (SPX) in Bethesda, Md.

Since it was on my coast, I'd been to most of the previous SPXs. It really was a pretty simple show, held in a nondescript Holiday Inn. But, for some reason, this year was where everything came together. New publishers like Alternative Comics and Top Shelf were stepping up to the plate to join established houses like Fantagraphics and Drawn & Quarterly, and the quality of the books, both in production and content, was soaring.

I remember going to this show and thinking that I had never before seen so many amazingly talented new cartoonists together. People like Tom Hart (*Hutch Owen*), Megan Kelso (*Queen of the Black Black*), Jessica Abel, James Kochalka, Steven Weissman (*Yikes!*), Jason Lutes (*Berlin*), David Lapham (*Stray Bullets*), and so many others were breaking out, and

such more established indy stars as Seth (*Palookaville*) and Dan Clowes (*Eightball*) were really hitting their stride.

The 1997 SPX was the first that was run by Chris Oarr, who was later to head the CBLDF and then move on to CrossGen and ADV Films. For whatever reason, he and the rest of the SPX team just nailed everything right that year. They instituted the Ignatz Awards, a festival prize that was voted on by SPX attendees and handed out on Saturday night. The actual award was a brick, befitting its name, and the winners brandished their bricks at the after party but none were thrown, because everyone was having way too good a time.

Exhibitors packed up on Saturday, so everyone could spend Saturday night staying up until the wee hours to gab about comics and ways to make them better. But the best part was on Sunday. Everyone was a little bleary-eyed, but we staggered downstairs for the "Small Press Summit," where seminars and Q&As continued the dialogue. And then everyone played softball and had a picnic.

It was a beautiful, perfect late summer day. Chris' dad had roasted a pig, leading to the nickname for the picnic: the Pig Roast. Since I'm not too big on pig, the sight of a pig carcass split right down the middle and roasted until tender was mildly disturbing, but there was plenty of cole slaw to eat. The softball game pitted Diamond against a team of such indy all-stars as Dean Haspiel and Jeff Smith: a symbol of the little guys against the comics establishment that no one took too seriously.

Everyone was energized by the events of the preceding few days. Unlike most comics get-togethers that are a parade of brief encounters, people really were able to bond and brainstorm, as we sat in the grass drinking iced tea. Scott McCloud held court to a rapt audience, while other people threw water balloons and climbed trees. I really can't remember a more idyllic day for comics. It was another one of those Woodstock moments.

1998 — Passing the drinking challenge at UKAC: My best pal, colorist Trish Mulvihill, and I decided to test our long-distance drinking mettle at UKAC, the London convention. We had heard that, of all conventions, UKAC was the one that stayed up latest and drank the most pints. People literally stayed up all night drinking, and we were determined to show that we could keep up with the big boys.

There were several circumstances that made this trip even more challenging. First, it was right after the English Mad Cow Disease scare had hit, so I was literally scared to eat the meat. Actually, I was scared to eat *anything*, since British cuisine had not achieved the civilized level that it has now. I will never forget the shock of getting off the plane at dawn and, upon finding out that our hotel room wasn't ready, killing time in Russell Square. I ordered a ham sandwich and received a single, transparent slice of ham between two pieces of dry bread. Had these people never heard of mustard, at the very least?

I ordered a ham sandwich and received a single, transparent slice of ham between two pieces of dry bread. Had these people never heard of mustard, at the very least?

The other exciting element was that our hotel was literally under construction. Every morning, the lobby would have a new configuration. The most popular time for major construction seemed to be after 9 p.m., when we were in the bar hanging out. I remember during one particularly festive moment involving a Spandau Ballet singalong, workmen started laying down a new carpet. Apparently, liability laws are different in Great Britain because, right outside the hotel bar, there were usually stacks of lumber, bags full of nails, and lots of power tools lying around. Add a lot of very drunk cartoonists and you have a recipe for danger.

Yet no one lost a finger. Trish and I decided that Sunday was going to be the big night that we proved we could hang with the professionals. As I recall, it was Trish, Garth Ennis, Steve Dillon, Steve Leialoha, another guy named Steve who came from Luton, and me. We dragged chairs into the chaotic lobby area and stayed up all night singing songs and being very, very silly until a cold white dawn broke through the windows. At that point, Garth decided he needed to go home and staggered off. Trish, the three Steves, and I decided it was time for breakfast.

English breakfast is a strange ritual. As near as I can make out, it's designed to be *so* disgusting that you are forced to wake up in a hurry. I decided to order the most wretched things I could find on the menu, which included both blood pudding and kidneys. I didn't actually *eat* any of them, but they sure were revolting — especially the kidneys, which looked as if they had been prepared hot on the grill by Jack the Ripper. The breakfast also included beans and Weetabix. I ate a slice of cantaloupe and called it a meal.

1999 — The Cartoon Network dinner: This one is a good memory, just because I had so much anxiety about it but it turned out all right in spite of everything. At this point, I was editing the kids' line of comics for DC, which included *Scooby Doo*, *Looney Toons*, *Dexter's Laboratory*, and the newly launched *Powerpuff Girls*. I'm not going to get into all the things that

made this a nerve-wracking con, but mostly it was because *Dexter's* creator Genndy Tartakovsky and *Powerpuff's* head guy Craig McCracken were going to be there. Now, Genndy and Craig are two of the most talented people I have ever, ever worked with (ever seen *Clone Wars*?) and they are both nice guys, as well, but at that time they were the wunderkinds of animation and had people pulling them in every direction. I had set up a couple of big meetings between them and the freelancers who were working on the *Dexter's* and *Powerpuff Girls* comics, and everyone at the Cartoon Network and Warner Bros. was as nervous as hell about how this was all going to go off.

All the worrying made me worry more. I also had scheduled a big Mexican dinner for later that night, and everyone was worried about whether Craig and Genndy were going to go, would they be happy, *etc., etc., etc.*

Genndy and Craig just wanted to have a chance to talk to the freelancers about what they wanted to see in the comics.

I really, really hate event planning. I've done several banquets and awards shows and parties and whatnot. And every time it's horrible. I'm happy to say that, most of the time, the events turn out OK, but I just don't have the kind of vision that a real party planner needs. I'm always astonished by all the little details that make a memorable event. "The napkins match the plates? How the hell did anyone think of that?" That sort of thing. So this time I had both my own fretting and external fretting to deal with.

As it turned out, the meetings went very well — Genndy and Craig just wanted to have a chance to talk to the freelancers about what they wanted to see in the comics, and, of course, having them explain it was a lot better than all the interpreting I had been doing.

Their favorite cartoonist was Marc Hempel, and I got him to come to the meetings and to dinner. A bunch of bigwigs from the Cartoon Network also showed up, everyone stayed for a good long time, schmoozed, and enjoyed a nice dinner. The whole event was a big success, and the Cartoon Network people pretty much left me alone after that, figuring I knew how to get things done.

To be honest, I never thought getting people to come out for a free meal was going to be that difficult, but you never know, I guess.

2002 — The first MoCCA festival: I've written many times in the pages of *CBG* about how New York City may be the capital of comics and publishing, but, convention-wise, it has problems. The MoCCA fest was a new breed. The spirit of Team SPX had grown by now, and tons of top indy cartoonists were living and working in New York. Moreover, countless great illustrators, painters, and animators called New York home. Why couldn't they all get together and exchange ideas?

Finally we got a chance, when MoCCA, the Museum of Comics and Cartoon Art, decided to put together an SPX-like benefit show.

Once again, the success of the event was mostly due to the detail-oriented work of one person, in this case, Kristen Siebecker, whose background is theatrical set lighting. Klein and Siebecker chose the Puck Building as the venue for the show, and they couldn't have made a better move.

Most comics shows in New York are held in sweaty hotel mezzanines or concrete-floored exhibition halls. The Puck Building's usual events are fashion shows and fancy parties. Arriving at the show that June day, I had never seen comics presented in such an elegant setting: long swaths of diaphanous white curtains, nests of twinkling white lights, and lovely hardwood floors. It was a tough setting to live up to. But the comics did. And the crowd did: the kind of eclectic, creative, vibrant mix that only a big city can provide. From famous artists and art directors to struggling rock musicians, everyone was there to check out what comics had to offer.

Finally, we New Yorkers had a show to be proud of in our own backyard. And, finally, the promise of a true alternative to super-heroes was becoming viable. It was another day filled with fellowship and optimism for the future. For me, that's the best kind of day.

That brings us up to the modern era. I honestly didn't know where this list was going to take me when I started it, and the actual events have kind of surprised me. Some were famous in their own right, others just weird or strange, and, some, harbingers of things to come.

It takes all kinds of memories, as I'm sure Philip K. Dick must have said somewhere.

Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comixace@aol.com**!

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California

Jan 15 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 22 CA, San Jose. Comic Book, Toy & Anime Show, Parkside Hall. 180 Park Ave., SH: 10am-5pm, F: $75., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, Ca 95831. PH: 916-607-1849.

Jan 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jan 29 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 2 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 5 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 9 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 12 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 12 CA, Sacramento. Anime & Manga Show, Scottish Rite Ctr. 6151 H St., SH: 10am-5pm, F: $75., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, Ca 95831. PH: 916-607-1849.

Feb 16 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 18-20 CA, San Francisco. WonderCon, Moscone Center. WonderCon, PO Box 128458, San Diego, CA 92112.

Feb 19 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 23 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Mar 13 CA, Sacramento. Comic Book, Toy & Anime Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, F: $50.-$80., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, Ca 95831. PH: 916-607-1849.

Delaware

Jan 23 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273 W., SH: 10am-3pm, A: $2., 12 & under free. Bob Harper, 4142 Ogletown, Stanton Road #136, Newark, DE 19713. PH: 302-438-0967.

Florida

Jan 28-30 FL, Orlando. 16th Annual FX Extravaganza Collectible Toy & Comic Book Show, Orange Cty. Convention Ctr. 9800 International Dr. SH: Fri. 6pm-10pm, Sat. 10am-6pm, Sun. 11am-4pm, T: 1,000. Majic Prod. LLC, Michael Herz. PH: 407-788-7469.

Feb 25-27 FL, Orlando. MegaCon 2005, Orange Cty. Convention Center. PH: 727-796-5725.

Mar 5-6 FL, Fort Lauderdale. South FL Collectible Show, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 65, A: $6., $10. 2 day pass. CCC Promos., PH: 954-579-7398.

Illinois

Mar 5-6 IL, St. Charles. 1st Semi-Annual Comic Book Conv., Pheasant Run Resort. DuPage Expo Ctr., SH: Sat. 9am-5pm, Sun. 9am-4pm. Zurko's Midwest Promos. Inc., 211 W. Green Bay St., Shawano, WI 54166. PH: 715-526-9769.

Mar 6 IL, Bridgeview. Toy Con Show, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., under 11 free. Terry Mannix, PH: 708-363-3612.

Mar 13-14 IL, Chicago-Rosemont. ComicFest, Ramada Plaza Hotel O'Hare. 6600 N. Mannheim Rd., SH: Sat. 11am-6pm, Sun. 11am-5pm, A: $10. per day, $15. 2-days. Motor City Conventions, Michael Goldman or Gary Bishop, 33228 W. 12 Mile Rd. PMB 286, Farmington Hills, MI 48334. PH: 248-426-8059.

Indiana

Feb 20 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Massachusetts

Feb 13 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., SH: 10am-3pm, A: $3. My Mummy Prod., Harry Martin, PH: 508-384-8491.

New Jersey

Feb 6 NJ, Wayne. Comic Book, toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 75, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Mar 6 NJ, Wayne. Comic Book, toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 75, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

New York

Jan 22-23 NY, New York City. Big Apple Con, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat. 10am-7pm, Sun. 10am-6pm. PH: 347-393-5022.

Jan 30 NY, Syracuse. Collectorsfest Sports Memorabilia & Toy Collectible Show, State Fairgrounds. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 200-8', A: $4., under 10 free. CNY Promos., 35 Hubbard St. Ste. 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Ohio

Feb 6 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., I-77 exit 120 (Arlington Rd.) off Jarvis Rd., SH: 10am-4pm, T: 60-6', F: $75., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Feb 6 OH, Mansfield. Toy Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 or Tim Babcock, PH: 419-884-3253.

Mar 13 OH, Richfield-Cleveland. Comic Books, Cards & Nostalgia, Holiday Inn. 4742 Brecksville Rd., SH: 10am-4pm, A: $3., 6 & under free. Jeff Harper. PH: 330-499-6056.

South Carolina

Mar 12 SC, Columbia. 7th Comic Book, Antique Toy & Collectible Show, Jamil Temple. St. Andrews Rd. at I-26, SH: 10am-4pm. Mark, PH: 803-358-0444 (eves.).

Tennessee

Feb 4-6 TN, Morristown. Sports Card, Diecast & Comic Book Show, College Square Mall. 2550 E. Morris Blvd., SH: mall hours, T: 40-8', A: free. K2 Promos., Freddie Campbell, 1778 Upper Rinehart Rd., Dandridge, TN 37725. PH: 865-397-7332.

Texas

Jan 15 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 130-8', F: $45., A: $3., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Virginia

Jan 16 VA, Tysons Corner. Comic Book & Sports Card Show, Holiday Inn. SH: 10am-4pm, T: 40-6', F: $65., A: $3. Shoff Promos. Inc., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Jan 30 VA, Richmond. CRCC Comic Book Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35-6', F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Washington

Feb 5-6 WA, Seattle. Emerald City ComiCon, Qwest Field. 800 Occidental Ave. S. Jim Demonakos, 333 184th St. SW Ste. U, Lynnwood, WA 98037. PH: 425-418-8886.

Wisconsin

Feb 6 WI, West Allis. Action Figure, Comic Book, Sci-Fi & Collectibles Show, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm, A: $2. Clay Dietl, PH: 414-328-3675.

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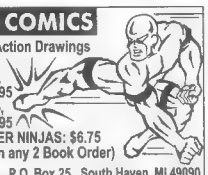

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DC HUMOR. Buzzy #61, Dobie Gillis #18, A Date with Judy #14, Leading #31, Mad #22, $15 pp. MO takes all. Cahill, 95 Terrill Ave, Trenton, NJ 08619.

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BATMAN ADVENTURES: Dangerous Dames and Demons wanted. Send information to: John Atwater, 5720 Napa Ct, Alta Loma, CA 91701-1934. Thank you.

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4171 FAWCETT, WANTED

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MORE FUN #85 (DC), 1942 fair to G+ or need color xerox of cover. Don Petrone, 29 Pearl St., Natick, MA 01760. dpetrone@rcn.com

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OVER 100 GI Combat, Star Spangled War, Our Army at war. Free list. Rocky Hartberg, 41522 119th St, Langford, SD 57454. 605-493-6530.

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PHANTOM STRANGER (1969) #39, 40 (Deadman Appearances) $4 each, Kamandi (1972) #2 J Owen #135 $5, very-fine condition, postpaid. Kim Klein, 22 Sapphire Ln, Fairview Heights, IL 62208-2641.

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FREE CATALOG of comics, magazines, books, cards, pins, stickers, toys, etc. for sale or trade. Send lists. M.T. Gross, 6367 Pitcher, Bealeton, VA 22712.

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- Mike Curtis

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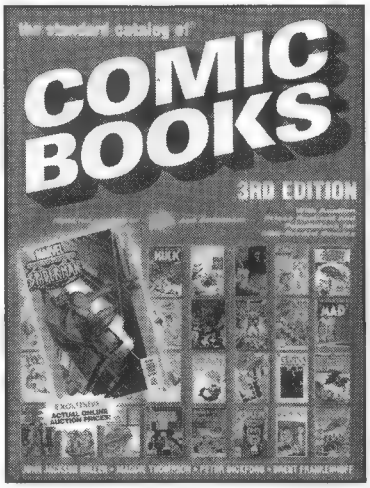

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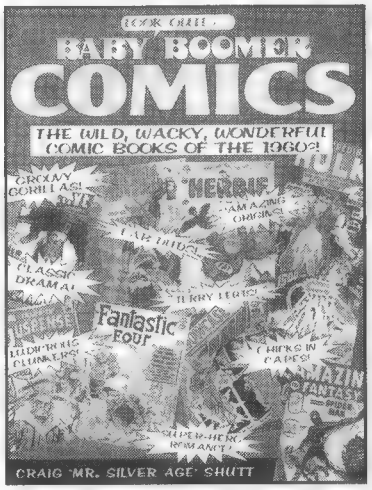

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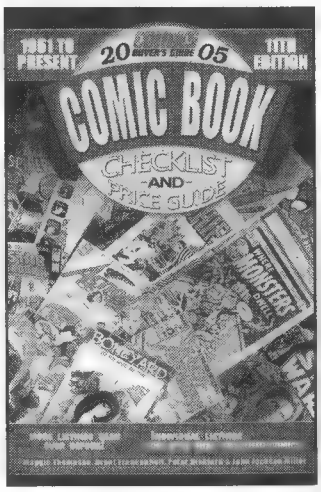

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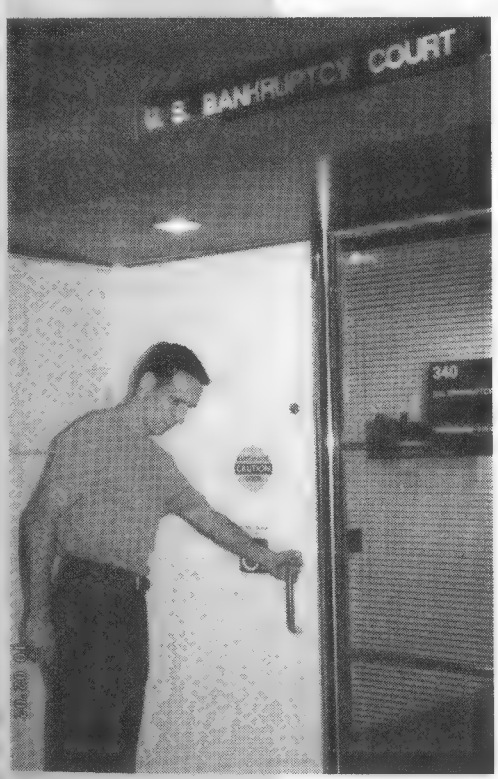
Of Contracts and Entertainment

by **MAGGIE THOMPSON**

Twist spawns bankruptcy

Todd McFarlane Productions Inc., Todd McFarlane's comic-book publishing corporation of the group of seven companies known as the "McFarlane Companies," filed Dec. 17 for Chapter 11 Bankruptcy protection. The move was precipitated by the judgment against the firm by former St. Louis Blues hockey player Tony Twist, who was awarded a $15 million judgment for libel in July. The decision was part of a lengthy lawsuit that has yet to see an end to a variety of appeals, even though in January 2004 an appeal by McFarlane to the U.S. Supreme Court was rejected without comment. When the case was returned to the jury in St. Louis, the $15 million judgment was entered, although McFarlane has said he will appeal the judgment.

(Below:) It's not quite what you think. See "Twist spawns bankruptcy."



The Dec. 17 "Top Story" on "News" on McFarlane's website (*www.spawn.com*) was "Club Exclusive Figure for Spawn Series 27 Unveiled." It seemed singularly appropriate, featuring, as it does, "Hanging Spawn" from the cover of *Spawn* #30; see page 227. Todd has always been mindful of what would provide entertainment or industry buzz, and my bet is the imagery was no accident.

After all, it was Todd himself who suggested posing for the photo shown here. The event was the October 2002 lawsuit that Neil Gaiman brought against McFarlane and Image regarding the 1992 agreement between Neil and Todd regarding the use of Gaiman's work in *Spawn* #9 and some later works. When I went to Madison to cover the trial (reported in ***CBG*** #1510, Oct. 25, 2002), Todd suggested ***before*** *the jury had announced its verdict* that I photograph him in two poses. He'd noticed the bankruptcy court door down the hall from his own courtroom and suggested that I take one photo there — and another in front of the court building, showing him in a victory pose. That way, no matter what the verdict, ***CBG***'s readers would be entertained.

And that's the way he's consistently acted: to entertain his fans. He paid $3 million for Mark McGwire's 70th home-run baseball in 1999 and $450,000 in 2003 for Barry Bonds' 73rd home-run ball and has used such events to promote his companies and entertain fans.

Details and implications of the reorganization under Chapter 11 are still unclear. One of the three McFarlane companies listed on the website is Todd McFarlane Productions, "the company behind the monthly comic book *Spawn*." The second is McFarlane Toys, "one of the premiere action figure producers on the planet … [producing] … action figures [that] are sold worldwide through McFarlane companies in the U.S., Canada and the Netherlands, and by distributors from Europe to Japan and Australia." The third is Todd McFarlane Entertainment, "a California-based company that produces animated television, feature films, music videos and electronic gaming projects." McFarlane's firms in 2002 included TMP International Inc. and McFarlane Worldwide Inc., and in 2003 McFarlane said his umbrella of seven businesses had annual sales of more than $50 million.

The comic-book company was the one that was sued — specifically for portrayal of the NHL St. Louis Blues player "Tony Twist"-associated character: mob boss Antonio "Tony Twist" Twistelli, which appeared in *Spawn* #6.

The jury arrived at the award after deciding Twist's name had been used without permission and his publicity rights had been infringed. McFarlane's firm's bankruptcy filing means the company can continue to operate while it reorganizes its finances, but a majority of creditors have to approve that reorganization plan. The $15 million judgment means Twist is the largest creditor, McFarlane Toys is the second-largest ($683,902), nine contract artists are owed $60,430, and a collection agency is owed $7,649.

News stories covering the bankruptcy filing weren't more specific about other creditors. Neil posted on his weblog, "My understanding is that it only marginally affects me, as the court judgment on the copyright violations [in my case] was against both TMP and Todd personally, and he's not personally bankrupt, so that's where we would collect from." The bankruptcy proceedings might slow things, at most, he commented.

Bill Cole gets CGC license

Bill Cole and CGC have finally come together over production of storage boxes specially designed to store comics held in CGC cases. Bill first talked with me several months ago about his plans to produce those boxes and about how much he liked the CGC encasement program — and now Bill Cole Enterprises Inc. is an official CGC licensee.

CGC General Manager Harshen Patel said, "Our customers expect to find a reliable and professional source for supplies to protect and display CGC-graded books. We felt that Bill Cole Enterprises, one of the leading archival book suppliers is that source." In turn, Bill said he felt his company would be able to introduce collectors who haven't yet tried CGC's grading system to the service.

Bill has been producing collector supplies for more than three decades; CGC is the industry's default third-party grading system. And Bill's CGC-associated products aren't limited to boxes; he's got UV-blocking display frames for graded comics, mailers for graded comics, and even bags to protect the plastic of the encasing plastic. Who'd have thought it 32 years ago, when you were getting into all this storage stuff, eh, Bill?

Speaking of CGC ...

We seem again to be in the midst of a furor over Comics Guaranty LLC's CGC grading of so-called "pressed" comics — as if we hadn't covered this thoroughly in the past.

We brought up the matter months and months ago — in our "Slabs Today, What Tomorrow?" cover feature in the weekly ***CBG*** (in #1534, the April 11, 2003, issue), and it's actually a pretty simple matter. We talked to CGC Head Grader **Steve Borock**, and here's what we wrote then, and I quote:

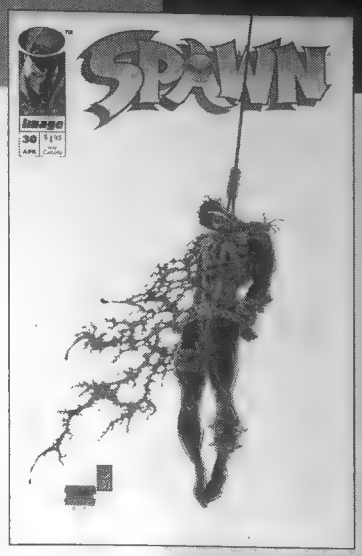
Borock said CGC Graders don't consider pressing a comic book to remove a rolled spine to be restoration. "Nothing's being taken out or added to the comic book." He commented that it had been found that the comic books that had been stored in the middle of the piles of comics in the Mile High collection were more flat than those on the top, not because someone had used a device to flatten them.

What is even more to the point is that it is impossible to be sure that some form of pressing has not occurred. "*Nobody* wants us *guessing*," Borock said. Concerning reports that one dealer has bought a pressing unit, Borock said, "Who cares? Instead of sending it out, they'll do it themselves. The point remains that it is not restoration, *per se*. It doesn't matter how it's being done. Once again, I can't guess; we're not being paid to guess."

While some of the current furor comes from the connection of a former CGC staffer to a new pressing service, let's face it: Almost all the comics in my collection, for example, are "pressed." That is to say: They've been stored for years in comics boxes that have squished the issues tightly together, making even well-read copies from the 1940s nicely flat. It's not restoration; it's the result of my storage methods. Should the issues be *downgraded* because my storage methods made many of my comics as flat as comics that hadn't often been read? And how could graders — or I — differentiate between the two identical conditions?

Fiddling on the Green for the CBLDF

Mid-November saw a comics event that is rare in the field: a convention focusing entirely on *one* associated bunch of comics: Fiddler's Green, with a limited attendance, focusing on Neil Gaiman and *Sandman* — and benefiting the Comic Book Legal Defense Fund.



This was the cover of *Spawn* #30 (Apr 95). It's now an exclusive figure.

"I can't guess; we're not being paid to guess."
— Steve Borock

The CBLDF is trying to have U.S.Customs release selections from these two issues of the Slovenian magazine *Stripburger*.

Share your thoughts with *CBG*: Write to us via *ohso@krause.com* — or *CBG* 700 East State St. Iola, WI 54945

Gaiman told me, "Fiddler's Green was an absolutely amazing convention and, as far as I can tell, absolutely everybody had an amazing time. We got about 300 people out to chilly Minneapolis in mid-November, and we raised more than $40,000 for the CBLDF. There were some wonderfully amazing goofy things, including Caitlin Kiernan, Karen Berger, and me having to plot and script during an hour panel a two-page Sandman story, which, during the next panel, Jill Thompson and Charlie Vess got to draw, and Todd Klein got to letter it."

Attendee Kathy Li (who gave Neil a pen at the event — a pen he later used to write some of his new novel, *Anansi Boys*) later wrote me that the two-page creation was the event highlight. "Watching Todd Klein man an Ames Lettering Guide was an actual thrill for me."

Gaiman said, "And then the original got sold that evening as part of the auction and it went for $10,000. So it was quite astonishing."

Asked whether he and the organizers were thinking of repeating Fiddler's Green, he paused and then emitted a sort of "Euuugh!" exclamation. "No, we're not. Part of the joy of Fiddler's Green was going, 'This is *it*.' One of the down points of that is that, if we did another one, we'd easily get twice the number of people, just because the word has gone out that this thing was wonderful.

"What I'd love to have happen is to see if it could be repeated in *other* ways. That one was essentially a sort of *Sandman*/ Neil Gaiman — but mostly *Sandman* — convention. And it was an experiment that worked brilliantly. It would be fascinating to see — and I'm going to take a 'for instance' here, hypothetically — for example, if Jeff Smith did a *Bone* convention for the CBLDF. If there were enough people who wanted to organize it (and Jeff is already doing some amazing things for the CBLDF, so this isn't me throwing a hat down and saying, 'Ha ha!'), it's the *kind* of thing that you'd look at and you'd go, 'That'd work.' "

The Comic Book Legal Defense Fund was established in 1986 "defending the comics industry's First Amendment rights." Cases in which it has become involved include such situations as the U.S. Customs seizure of Top Shelf's *Stripburger* anthology for copyright infringement, regardless of the material's clearly having satire's rights to appropriate images to make its point.

Gaiman said, "I think it would be great, if maybe there was the idea of a WildStorm convention — because fandoms are really cool. They're such incredibly nice people. I know that I'm incredibly lucky in having such remarkably nice fans and readers (most of whom came terribly worried that they'd be the only normal people there and then discovered to their joy that none of them were quite normal but they were all 'not normal' in very similar ways).

"I have to say that one of the things that made that possible — and made it possible for it to be so cool and interesting — was the Web. The core of the people who ran the convention were the people from the news group that I have for many, many years referred to as *alt.fan.thingy* (which is actually *alt.fan.neilgaiman*). Anyway, I know I'm certainly not the only one around for whom this sort of numbers of readers exist. It'd be wonderful if Warren Ellis could put together some sort of enormous, giant physical meet, use these powers only for good things — for the Comic Book Legal Defense Fund or whatever.

"I don't know; I don't *think* there will ever be another Fiddler's Green, but I *do* know that we have an enormous amount of goodwill and an enormous amount of people who would be incredibly pleased if we *did* have another one. As such, I'm not going to rule it completely out of the question or off limits, because I honestly don't know."

Maggie

MAGGIE THOMPSON has more comments to squinch into this issue than will fit. Comments from Captain Gravity creators, Mid-Ohio-Con moments, and more, more, more. Next issue for sure … You can reach her at 700 East State St., Iola, WI 54945 or ***ohso@krause.com!***

Bob Haney

Writer

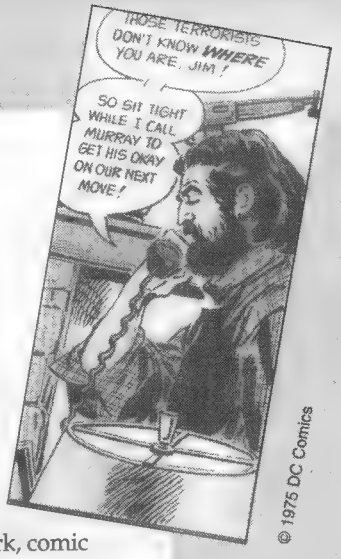
1926-Nov. 25, 2004

DC Silver Age writer Bob Haney, 78, died at a hospital in El Cajon, Calif., Nov. 25 of complications from a stroke.

Born in 1926, Haney received an M.A. from New York's Columbia University. He began his writing career in the late 1940s, working for publishers including Fawcett, Fox, Harvey, Hillman, Quality, Ziff-Davis, Dell, and St. John. Through the Silver Age of comics he wrote numerous stories for DC's *All-American Men of War* and *Star Spangled War Stories*, as well as the company's *Blackhawk, Tomahawk, Suicide Squad*, and stories of The Unknown Soldier, Green Arrow, and many others — and many Batman out-of-continuity team-ups for *The Brave and the Bold*. He contributed some of the earliest Sgt. Rock scripts, including the first, to *Our Army at War* and is credited as co-creator of Eclipso, Metamorpho, and the original Teen Titans. He also worked on animated TV shows, scripting for cartoons featuring such characters as Superman, Aquaman, Thundercats, Silverhawks, and Karate Kat.

Haney retired to Baja Mexico in the mid-1980s. According to the website of San Felipe, the writer came from Woodstock, N.Y., "at the request of his sister Margaret, who invited him to visit. Bob knew very little about San Felipe at the time, but … he made the decision to stay. He still goes back to Woodstock each year during the high summer months, but the first leg of his return journey is usually the Comic Book Convention in San Diego. … 'I get treated like some kind of celebrity,' says Bob, referring to the comic book conventions. 'It's nice.' … Haney is also the author of *Woodstock Handmade Houses* … a collaboration between Bob, David Ballantine, and photographer Jonathan Elliott. It is a pictorial record with subtext depicting the craftsmanship and ingenuity of the freethinkers living in rural Woodstock, New York, before the time of strict building codes."

On the website, following his stroke several months earlier, appeared a Sept. 2 report from J.C. Whitfield: "I was delighted to walk into Bob's room to find an improved man. It gives me hope that my visits and the many letters from fans have really boosted his spirit. I read him all the letters on his bulletin board from fans who only knew him as the writer for DC Comics. These notes and letters … were filled with appreciation and sentiments that let Bob know how very important his work was for them. His eyes glowed and he was able to display the biggest grin I have ever seen on him … even before his stroke. So the long and short of it — *We*, his fans, friends, and family who have known him either personally or through his work, comic books or otherwise, *do* make a difference to him. So please keep the cards coming and I will personally make sure that each time I go by the nursing home, I will read them to Bob."



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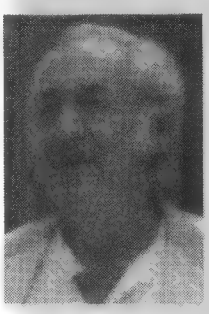
That was the case through Haney's final stay in the hospice. Among the tributes read to Haney was an article by Jim Kingman that appeared on the Silver Bullet website, singling out the four-page "Dirty Job" from *Our Army at War* #241 (Feb 72) and noting #124 (Jan 76) of *The Brave and the Bold*, in which, following Haney's script, Jim Aparo depicted the writer and himself.

Mark Evanier often presides over creator panels at Comic-Con International: San Diego, and Haney often appeared there. Evanier said on his website, "He was among the most articulate and outspoken writers in the field, and someone I always enjoyed talking with on the few occasions when I had the opportunity," and, "We never knew if he was coming, for he was difficult to reach down in Mexico, but when he showed up, he was a welcome and valuable addition to our panels. One visit a few years back led to him writing a new story of old *Teen Titans* for DC, though it has yet to be published. I hope someday it is … DC ought to reprint the early issues of *Metamorpho*, one of the freshest, liveliest comics that came out of the company in the '60s."

DC Publisher and President Paul Levitz said, "Bob was a gentleman of eclectic interests who brought his curiosity about the world to his stories. I grew up with his work on classic series like *Teen Titans*, for which he wrote the first several years of stories, and had the pleasure of being his editor on many war and super-hero stories. Both experiences left me with great respect and fondness for Bob."



Bob Haney (above) appeared as a character in *The Brave and the Bold* #124.

AND A HUNDRED MILES NORTH
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COMICS FOR READING PROGRAMS

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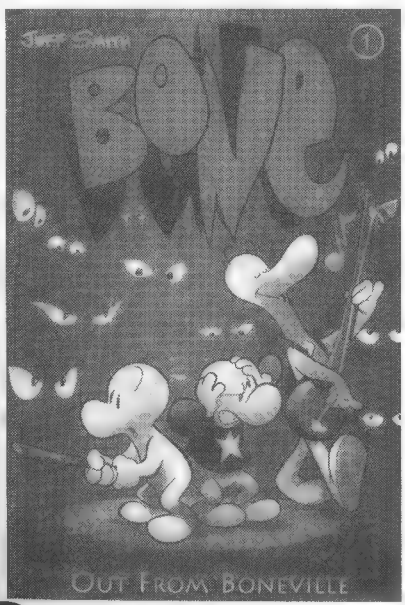
Ian was 7 last year, when he entered the reading program. Raised on *Digimon, Yu-Gi-Oh!, Sponge Bob, Mario, Zelda,* Game Boy, Playstation, and a host of other frenetic visual and auditory stimuli, Ian had an attention span no longer than the life expectancy of a Playstation after its warranty runs out: three seconds, at best. The school assigned Ian to me as a reading partner. We began reasonably well, with Ian and me alternating on reading pages. Within a few weeks, he became visibly bored. He stopped reading pages to me. Each week was a greater struggle to interest him in reading. He could barely sit for more than a few minutes. He fidgeted, rocked back and forth in the chair, stared around the room, rolled a pencil on the desk, picked his nose, made faces at other kids.

Weeks, then months, passed, Ian growing increasingly more difficult to please — to his frustration and mine. Ian came into the classroom further and further back in the pack. He'd take several minutes to pick a book and then procrastinate further by playing around with other children. The only time he'd get excited was when the teacher would pass out the stickers at the end of the session. As the kids filed out of the room, Ian would come back to life.



Although by that time I hadn't bought a comic book in three years, I still subscribed — and continue to subscribe — to ***CBG***. I'd read letters in *Oh, So?* recommending books like *Dark Knight, Maus, Watchmen,* and *Sandman* that I'd read. But I'd never read *Bone. Bone,* readers kept saying, delivered at several levels, for adults and children: great plot and characters and themes.

I was no happier with the prospect of trying to force Curious George, Dr. Seuss, or dinosaur and astronomy books the reading program offered into Ian's brain than he was in being forced to read them. What did I have to lose? I ran to the local bookstore, grabbed *Bone: Out from Boneville,* and took it to the reading program.

We read, Ian barely moving except to reposition his body for better access to the book. Thirty-five minutes later, the teacher called "sticker time," but Ian's eyes remained on the page. The stickers, which each previous week had been greedily snatched up from the table, remained lying next to Ian's hand. We read until the very last moments, even as the other children lined up to return to their classrooms. That day, I wrote to the Pope to nominate Jeff Smith for sainthood.

The following week, Ian literally raced into the room. He and another boy wanted to see who could get to the reading room fastest. Rather than dawdle, he came right to our desk. Before he'd even sat, he stood next to me with pen and paper in hand, asking me to write the name of the book and author, so his parents could buy him a copy! He had amazing retention from the previous week, remembering the major characters and the basic plot. That day, he read nearly an entire issue to me!

We read one chapter or issue per week. On the fourth week, we started where we'd left off the previous week. Ian stopped me and said that he knew what was going to happen. Yes, I, too, grabbed by the *Bone* saga, had read far ahead but pretended I didn't know the upcoming plot points. "Don't tell me," I said. "I don't want to know." He was 7 and didn't know about ***Spoiler Warnings***. Clearly proud of his reading ahead, Ian blurted out several plot points from the next three or four chapters. And then he added, "My parents bought me the second book." I asked if he wanted to skip ahead to where he'd left off. "No." He wanted to read it again! Jeff Smith, I don't care what the Pope says: sainthood.

We had read through half of the second volume when the school year ended, Ian maintaining the interest, if not the wild enthusiasm, he had shown in the initial three or four weeks of reading *Bone*. The storyline became complex, as did the characters and the themes, and he lost some of the threads necessary to comprehend the larger arc. But I never had problems with behavior or getting him to sit still. Did it make him a reader? I don't know. Nevertheless, it was a breakthrough, one that pleased me — and, I'll bet, Ian's parents.

Two weeks ago — a new school

year and new student — I read as a substitute for another volunteer. The volunteer's child and I read *Bone* together. Last week, the child came up to me, asking if he and his regular partner could read Chapter Two out of my book. I couldn't turn him down, despite the fact that it left me without a copy for my new, regular reading partner and me.

The reading program in which I'm involved, BJ Reads, is a partnership between an elementary school (P.S. 166) and a local synagogue (B'nai Jeshurun) and is run by volunteers, not the school. The program's directors — children's book editor Judy Gitenstein and children's book author Ellen Shechter — are open to any reading material that will raise children's interest in books. In this world of television, movies, and videogames, our task is difficult. I think *Bone* was a wonderful tool in meeting that goal.

Which leads me to ask ***CBG*** readers for help. We are looking for donations (books and comic books — single issues or graphic novels) appropriate for first through fifth grades. I'd love to get copies of *Bone* or *Leave It to Chance* or *Akiko* (or some other child-appropriate reading material), all of which were recommended (again) in ***CBG*** #1600.

If you would like to help the BJ Reads team, donations can be sent to me at the above address.

Brent: *Many more children are being exposed to Smith's magnum opus, now that Scholastic Books has begun issuing its own series of full-color collections of the series, kicking off its new "Graphix" line of comics for young readers.*

EXCEEDING EXPECTATIONS

Bob Pfeffer
576 Chinook Ave.
Avon, MN 56310

I was pleasantly surprised when reading your "Top 1,600" comics piece in ***CBG*** #1600.

I expected the list to be dominated by super-hero comics, with a mention of the work of Carl Barks, and, perhaps, John Stanley.

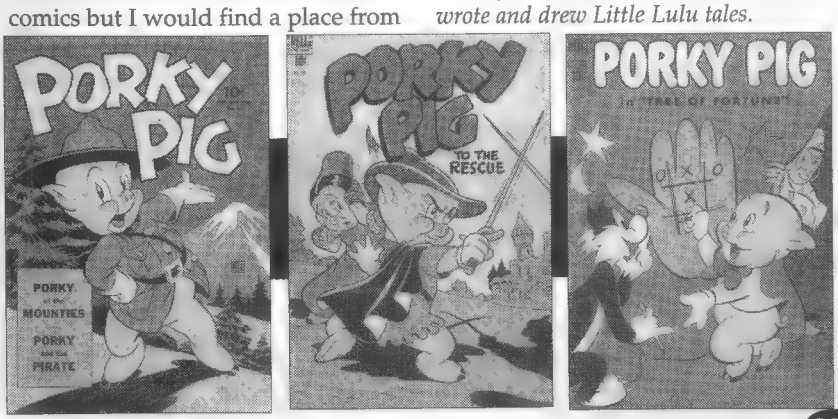
The list *was* dominated by the super-hero genre, but I was happy to note the mentions of such wonderful and usually ignored books as *Our Gang*, *Animal Comics*, and *Raggedy Ann*. I find that, as I grow older, I enjoy these "kiddie" books more and more. There is a charm and a wit to them that is difficult to find these days in comics, particularly in those aimed at youngsters. I would like nothing more than to have a nice hardcover collection of the *Our Gang* stories by Walt Kelly. Or perhaps the "Peterkin Pottle" stories from *Raggedy Ann*. I wish more people knew about these great comics.

One series that I have always enjoyed that *wasn't* mentioned in your list are the *Four Color* issues of *Porky Pig*. Before Porky got his own regular title, he would go on wild Carl Barks-type adventures in these *Four Color* issues. While not as good as the best Barks work, they are always enjoyable and too often ignored, in my opinion. I have no idea who wrote or drew these fine comics but I would find a place from them in my personal best-of list.

It was Carl Barks who wrote and drew the lead story in* Four Color *#48. Covers of early Porky issues (below) show some of the diversity of the character's comic-book adventures.

I've been reading ***CBG*** on and off for more than 20 years (wow!) and I must say I really enjoy what you have been doing with the new magazine format. I thought I would miss the newspaper but I really do prefer the magazine. I used to read the paper, and be done with it, while I find myself lingering over these magazines and picking them up over and over again to read another article or review or whatever. Well done.

Maggie: *Thanks! Actually, one* ***Porky Pig Four Color was*** *written and drawn by Uncle Scrooge creator Carl Barks. It's #48, "Porky of the Mounties." And, as I commented in my recommendation, the* ***Raggedy*** *issues with Pottle also featured stories about the dolls that were grim. I've often referred fans to one story about the Raggedys going into an abandoned castle as an example of nightmarish storytelling. Shudder … By John Stanley, who restrained himself when he wrote and drew Little Lulu tales.*



ESSENTIALS

Brian Barratt
315 N. 34th St., #203
Omaha, NE 68131

Had to add my 2¢ worth on *this* one.

But first: Was it just me, or did Jack Abramowitz create an April Fool's list with many of his picks for the list of 1,600 essential comics?

The Oz/Wonderland Wars? Eyestrain instead of eye candy and not a bit funny.

Inferior Five? Mildly amusing, but *essential*? Hardly. At least *Not Brand Ecch* offered some decent Bullpen art amongst the eyestrain.

New Teen Titans: The Judas Contract? Personally, I don't even think it's as good as the earlier three-part Doom Patrol story by the same creators.

OK, I'll give you *Powers* and *The League of Extraordinary Gentlemen*, but *normalman*?

That said, here are my ideas, now open for public ridicule:

Journey #1-27 from Aardvark-Vanaheim and Fantagraphics. About as different a story as comics has ever offered — a personal story from the underrated William Messner-Loebs. The Bear story from the first issue would qualify him for any great one-shot list.

Neil the Horse #1-15: Aardvark-Vanaheim and Renegade. Maybe the most pure "fun" I've ever had with comics. Remember those days when you could go to your local comics store, buy both *Neil the Horse* and *American Flagg!*, and read two funny cats that actually made you laugh? Arn Saba's comic book was done for the sheer *joy* of it — and I miss it to this day and miss that feeling.

The Neal Adams *X-Men* #56-65: Marvel, *why* these didn't sell enough to keep the series going, I'll never know. I'll never forget picking up #56 and running around, having to show it to my brothers and all my friends. As a bit of a Marvel Kid — I'd never seen anything like it — equal to, at least, the later Claremont-Byrne run.

Tales of the Beanworld #1-21: Beanworld Press and Eclipse. Did you ever feel as if you had this big secret? And even when you *told* people, they didn't seem to understand? That's how I felt about *Beanworld*. Liked it at first for its, umm, uniqueness, let's say. But, before I knew it, I was finding myself reading it *first* when I had my new stack of comics. Unfinished to this day, I should add, and I still have this feeling that *something* was about to happen and it was all going to make great sense. There's never been anything like it or, really, anything even close.

The Outer Space Spirit: Really, how can you go wrong with *any* of the *Spirit* arcs? Heck, even a lot of the non-Eisner stuff is at least shoulders above a lot of other comics of the era. But I'm still amazed at the beauty of this run and I'll fight to my last breath that it will always look better in black and white over color. Wally Wood at his best and boldest — with just a smidge of Eisner. It's not *The Spirit* vintage '45-50; it's altogether a different animal.

The "Blind" Spirit: *The* Spirit story — through reprints — that I've used many times to impress on people just how *great* this strip was and how, more than 50 years later, it still puts these kids today to shame. Funny, touching. The best.

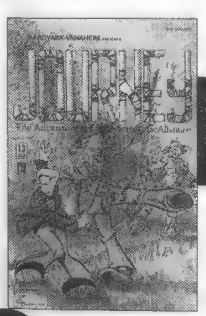
Reid Fleming World's Toughest Milkman: Eclipse and Deep Sea Comics. It's the rare comic book that makes me laugh aloud, rarer still one that made me do spit-takes. This was one of them. He's not balding; he just gets his hair cut that way. Terrific art by the underrated David Boswell. Is there a better crosshatcher in comics?

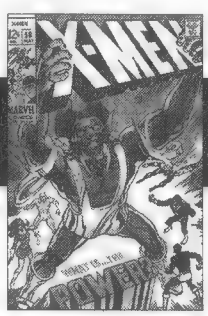
The Flaming Carrot: Various publishers. Bob Burden, whatever they put in your coffee, I hope they continue. Again: Made me laugh, made me spit, made me scratch my head a million times. But, like *Beanworld*, there's never been anything like it.

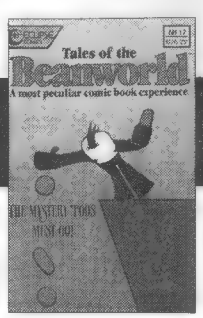
The Mighty Thor #151-157: So sue me. I'll always be a sucker for Mangog. Some great Kirby covers. (Alas, if we had only had someone besides Vince Colletta on the inks inside and out. If Joe Sinnott or maybe Chic Stone had inked this run, it would be as fondly remembered as the mid-'60s *Fantastic Four*.) A great Stan Lee-Jack Kirby serial. It seemed as if this story would never end, and, in those days, that was a good thing. A billion, billion beings can't be wrong.

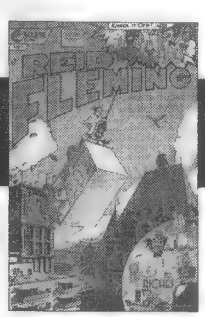
Fantastic Four #53-93: I'd take your submission and take it a bit farther. Throw out Toomazooma, and this widely praised run lives up to its legend. Many great multiple-part stories: Doom taking The Surfer's powers, the origin of Him, Galactus and the Surfer and Psycho-Man, another great Doom story in #84-87, and all-out Kirby as Ben gets kidnapped by The Skrulls. Why do we have the *Essential Marvel Team-Up* but don't have *Essential FF* Vol. 4 or 5?

Avengers #54-71: For my money, this run, mostly drawn by John Buscema but also containing great issues by Gene Colan, Barry Smith, and Sal Buscema, still sticks to my ribs. Roy Thomas spun some great stories (and, unlike previous efforts, finally understood that you don't









WHO ARE YOU AND WHO ARE YOU WITH?
copyright by Briz
YOU EXCITED BY THIS NEW LEGION BY WAID AND KITSON?
KINDA. I GUESS.
-BRIZ-'04
DON'T GET TOO ENTHUSED OR ANYTHING.
NO--IT'S NOT THAT I DON'T LOVE THEIR WORK--
I'M JUST NOT A BIG FAN OF LEGION REBOOTS IS ALL--
--AND THIS ONE JUST LOOKS SO DARK.
I HEAR THEY'LL BE TAKING THAT CLUNKY COMPUTER INTERFACE GARBAGE OFF BRAINIAC 5'S FACE.
HEY! I'M ON BOARD!

have to fill every single caption with a million words describing the caption) and these have beautiful, moving art. "Even an Android Can Cry" still moves this jaded old soul.

Action Comics #363-366: OK, we're all entitled to a personal guilty pleasure. The Virus-X story. As a lad of 7, I truly feared for Superman's life. (Give me a break; it was my first Superman comic book.) A couple of nice Neal Adams covers, multi-part stories, and Kurt Schaffenberger drawing the Supergirl I plan to marry someday. Simple, sometimes silly, '60s DC fun. There's nothing wrong with that.

And, finally, for my 2¢, I'd recommend the entire run of *Zot!* Yes, the last few issues are terrific. But, since Scott McCloud has earned his niche in the industry with *Understanding Comics, et al.*, it's worth the time and money to read the entire series to see his skills grow from issue to issue. As super-hero comics go, the first 10 issues can stand with most; once it becomes a black and white comic, it gets even better. C'mon, give it a try. Everyone should know who Dekko is!

Thanks for letting me have my say.

JJM: *We're collectively fond of* ***Captain Carrot and His Amazing Zoo Crew.*** *(Any 1980s comic book that dares to subreference DC's 1940s title* ***Funny Stuff*** *gets noticed around here!) We felt* ***Oz/Wonderland*** *gave it notice while saving slots for other titles. Such as* ***normalman****, which is also highly regarded here for its issue-by-issue send-up of one genre after another.*

HOW ABOUT ...?

Jack Abramowitz

Congratulations on your 1,600th issue.

While the new, monthly ***CBG*** just keeps getting better and better, one "fringe consequence" of the new format is that these milestones will be spaced somewhat further apart.

Oh, well. *Que sera ...*

The icing on the cake, of course, was the 1,600 "must have" comic books.

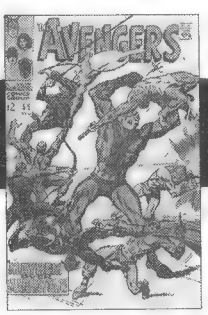
As a contributor, it was extremely challenging to narrow my selections to a reasonable number, and I was very curious to see what others would choose.

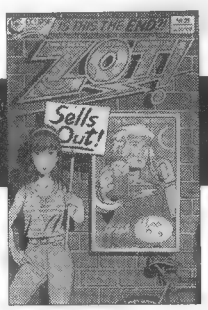
Brilliant stuff: *Zot!*, *Ms. Tree*, *Hate*, *Cerebus* — so many comics, so little time!

I have to give Maggie props for including *Camelot 3000*, a series that I loved (and contemplated including on my list) but that lost many fans due to shipping problems.

It's gratifying to see that I'm not alone in that one.

But does anyone share my love for Jim Starlin and Steve Oliff's *Gilgamesh II*, also from DC?





IDENTITY CRISIS: AN IMPORTANT WORK

Brian McKnight
Professor of Theatre
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Dayton, OH 45405

The well-written letter from Darren Smith ("Crisis Indeed," *CBG* #1598) won't leave me. I have ruminated on a number of points in his letter for several weeks now and I feel strongly that, although DC's series *Identity Crisis* is good enough to stand on its own merits without my stepping up to defend it, I'm going to defend it, anyway.

Among the things that really disturbed me (such as the way in which the Comics Code Authority is fondly dreamt of as an institution for censorship from unpleasing stories) was an overall lack of imagination about our medium. Smith gives voice to a side of a debate that I've seen raging in these pages for the past couple of years (and probably longer): Comics are meant to be fun. Period. And most people go ahead and buy into that myth. They believe, I suppose, that comics were created as a bucolic diversion for pre-pubescent males and that any deviation from that is somehow aberrant and should be stopped, so that the readership can return to the imaginative safety of villains like The Star-Tsar or Dr. Light.

It is nonsense. Can we please let go of this lie? Comics have never been just for kids. Neither, for that matter, are any common mythological tales. Lest you forget, while our art form was in its relative

infancy, Superman not only hawked war bonds in the pages of his comics, but also defended America from the dreadfully un-PC "Japoteurs." How many kids during World War II had the dough to run out to buy a war bond? Give me a break. Kids — and kids at heart — read super-hero stories for lots of reasons, not always in order to bury their heads in the sand.

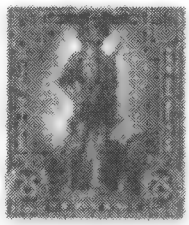
The Silver Age was a wonderful era for comics, and I loved The Justice League of America the best. The idea that people of such different backgrounds could work together and find friendship, companionship, acceptance, and fulfillment is a beautiful myth.

And reading those myths definitely made me a better adult. It prepared me for the possibility of being surrounded by people of different backgrounds, different mythologies. It helped me to define what heroism really is. But what kind of heroism is needed to beat the old Dr. Light? I don't *want* my heroes to have fun adventures. This is a complicated world, and I looked (as we have always done in Western culture) to my personal theology or mythology to help me define my own place in the world. Since the dawn of time, we have looked on when Set murdered Osiris, when Oedipus punished himself, when Hamlet avenged the murder of his father, and, yes, even when Bruce Wayne's parents were shot in Crime Alley. I would argue that, as a species — and specifically as comic-book aficionados — we need our heroes to be bigger, to suffer a little more, to triumph a little higher. It does not enrich us to diminish our myths. It does not make us nobler, if Barry Allen's greatest legacy is that he dodged a mean boomerang.

You see, I was one of those whom Smith mentions who remembers the satellite-era JLA. In fact, since I was born in '69, it was The JLA for me. But the fun didn't stop at the end of that month's issue. Once that month's adventure had been devoured, I sat around with my friends, debating what went on up in that satellite or at Titans' Tower when we readers couldn't watch. My buddies and I argued about the material that kept Koriand'r's breasts in check (Is it metal or cloth? Is it cold? Does it itch?) or about which of us thought Green Arrow was right when he criticized The League's inability to watch out for the little guy. (It was a split vote.) And, while the other guys lamented the loss of Zatanna's fishnets, I contemplated what made me take notice when George Pérez allowed me to glimpse Gar Logan in a towel. (In my league of pals, we took our friendship, our companionship, and our acceptance of each other's differences very seriously. We still do.) But something we all agreed on was how suicidal it was of Sue and Ralph to live so openly in their secret identities. Why would he make her such a target? Remember Silver St. Cloud? Was he mad? In addition, we all felt it was ridiculous to assume that, if there were a genuine emergency, Firestorm would stay on the satellite just because Batman said there had to be somebody on monitor duty. Ridiculous. What kind of hero would make such a choice?

Would Dr. Light, this overly arrogant villain, lower himself to resort to rape in order to hurt The JLA? Yes, I believe he would. I believed it when I was 8 while talking to my friends, once I was 17 when I was talking to classmates, and now that I am 35 I believe it even more: Real evil knows no boundaries. I want to see these heroes deal with this problem in *Identity Crisis*. Like everyone else on planet Earth, I have suffered senseless loss and I will mourn for Sue. I liked her. I really did. I had to grow up a bit before I understood that what drove Sue and Ralph to live in the open was nothing short of pure courage. Living in the open is an act of courage. She mattered. And I think her death does, too. I don't feel that any of the Leaguers are diminished for trying to protect her. *Identity Crisis* is an important work: a work of such rare talent and beauty. And the death(s) represented in its pages are not cheap. The choices the heroes made were not made lightly. (Pardon the pun.) Making the difficult decisions are what makes them heroic. They are still the JLA. The best there is.

By expecting our chosen art form to prescribe to rigid, Eisenhower-era Puritanism, we only succeed in diminishing ourselves. And that disturbs me more than you can know.



Maggie: *Actually, War Bonds were sold to children in many venues, **including** schools, during World War II. An excellent book on this and similar subjects is **World War II Remembered** by C. Frederick Schwan and Joseph E. Boling (BNR Press, 1995), which focuses on numismatic material from the war. "Even the smallest investor was accommodated by the system. Savings stamps were issued in denominations 10¢ through $5 that could be redeemed for bonds. At first the stamps were issued by the post office as postal savings stamps. In 1942 the war department took over the project and the name was changed to war savings. Both series used the **Minuteman** vignette. The stamps offered an additional advantage to the government — no interest was paid on the stamps." The volume says that more than 8 billion stamps were printed during the war. Values were 10¢, 15¢, 50¢, $1, and $5. Which doesn't mean, of course, that there were no adult readers of comic books.*

ANOTHER FOUL-UP

Howard E. Michael, Jr.
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While I really can't say that I disagree with any of the "26 Comics Ideas Gone Wrong" given in the cover-featured article in ***CBG*** #1599, I really do consider one other major foul-up to be of far more negligence than many of those you did list. Other readers might not even care about it, but it does disturb me to

have a limited (or regular) series remain forever unfinished. Although Malibu/Bravura ceased to exist in early 1995 before publishing the final issues of *Star Slammers* (#5) or *Edge* (#4), the very non-existence of these issues will probably continue to be questioned for some time, simply because they continue to be listed in some guides more than a decade after they *weren't* published. I mentioned these two first because their storylines were finished, although by other publishers.

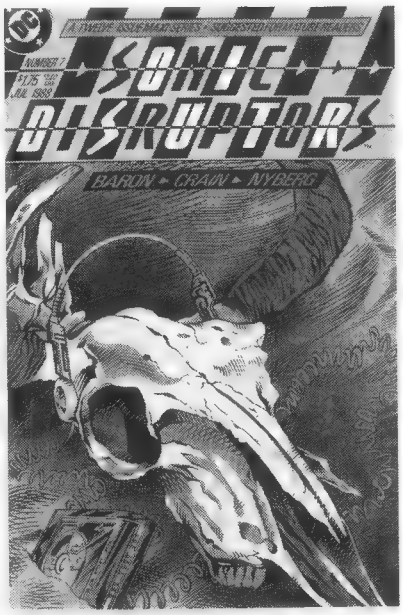
The unnumbered *Star Slammers* one-shot from Dark Horse in June of 1996 was actually the fifth and final issue of the storyline from the Malibu/Bravura limited series. And, although I have not yet been able to find a copy, iBooks was supposed to release *The Last Heroes* in August 2004 or so. This is actually a collection of the Steven Grant-Gil Kane *Edge* mini-series, including the previously unpublished #4!

As much as I might appreciate the hard work, talent, and monumental expense that Gary (and Rhoda) Shipman have put into the release of the various volumes of *Pakkins' Land*, there are probably a number of readers who haven't given this beautiful black-and-white title the time that it deserves, simply due to the religious images that the storyline seems to convey. But these people probably never enjoyed *The Lion, the Witch, and the Wardrobe* by C.S. Lewis, either.

Although there have been four different volumes from three different publishers, I don't know that the third volume was ever published completely. The first three issues of *Pakkins' Land: Forgotten Dreams* were from Caliber in 1998, with Image publishing #4 in March 2000. The fifth and sixth issues were never published, so I was happy when I saw Vol. 3 offered as a trade graphic collection of all six issues from Pakkins' Presents. Yet both of the copies that I advance-ordered (from different solicitations) have what seems to be the story from Vol. 2 reprinted again, with only the cover and title page from Vol. 3. I only hope that Gary Shipman and/or Pakkins' Presents can get this straightened out and actually publish the concluding two issues of this mini-series in some fashion.

Although the *Doc Savage: Repel* mini-series of two issues from Millennium (of which only the first issue was ever released) also comes to mind, that is probably due to my being a big fan of *any* Doc Savage releases.

I guess that the one uncompleted mini-series that probably perturbs



me the most is DC's *Sonic Disruptors*. While I am not saying that the seven issues (of this "12-issue maxi-series") that *do* exist are worthy of sainthood or encapsulation, I do wish that DC had finished the story, either in 12 issues, as originally planned, or with a collection of the missing five issues. As always, that is just my opinion.

Brent: ***The Last Heroes*** *was, indeed, released by iBooks in the past couple of months.*

And I share your frustration about ***Sonic Disruptors****. Just as the story was*

FOR ART'S SAKE **by Chris Smigliano**

WHAT'S WRONG, ART? YOU'VE GOT THAT "P.O. 'D" LOOK ON YOUR FACE...
JUST FEELING LIKE A BIG SUCKER, THAT'S ALL...
I LET SOME "FAN" SWEETALK ME INTO DOING A FREE SKETCH FOR HIM AT THE LAST CONVENTION AND HE GOES AND PUTS IT RIGHT ON EBAY!!
ebay
HOT ART SKETCH!!
WELL, I CAN SEE WHY YOU'D BE SO ANGRY.. BEING TAKEN ADVANTAGE OF LIKE THAT...
BUT YOU KNOW WHAT REALLY HURTS?
- IT'S BEEN UP FOUR TIMES ALREADY AND IT HASN'T GOTTEN A SINGLE BID!!
©2005
TALKINGEASEL@YAHOO.COM

LASTKISS COMICS.COM **BY JOHN LUSTIG**

Hey, kids! Have you ever dreamed of becoming a comic book groupie? You may think all the major comic book pros already have groupies! And you'd be *right!* But thousands of other mid-level pros have positions available! Latch onto one of these rising stars now while no one else wants them! With luck, you'll soon be the envy of every wanton woman who's ever walked a comic con floor! **Art by the Vince Colletta Studio**

Please send all resumes, photos and underwear to: The Association of Artists Who Never Got a Date In High School, Box 313, Desperate City, WA 98115

finally getting interesting (and understandable), the plug was pulled. When Mike Baron was regularly writing for us a few years ago, I asked if he remembered what he had had in mind for the conclusion of the mini-series, and he said that, with the passage of time, he didn't recall any more, so the chances of that mini-series ever being finished are slim, at best.

We did consider many other ideas gone wrong for the feature but decided early on that unfinished stories weren't really "ideas gone wrong."Nobody thought leaving stories unfinished was a good idea at the time — while the other items on our list certainly were ideas ***someone*** *thought might work.*

PLOT PREDICTION

Gary Scott Beatty
Graphic Magics Studios

Peter David's structure-in-storytelling article in *CBG* #1599 brought back several memories of amazing my friends by mystically predicting where plots were going. One instance was particularly humorous.

I was in my mother- and father-in-law's ski cabin in snowy northern Michigan several years ago, gabbing with my wife and her parents. The little TV there only receives two stations, and an hour-long cop show was coming up to the halfway point.

The handsome cop and his goofy yet lovable sidekick were walking up to a trailer to question a newly discovered witness to some gun-blazing crime presented in the show's first five minutes.

"They'd better look out," I said. "That trailer's going to blow up."

It did. Cut to commercial.

The looks on my companions' faces were comical. "How did you know that?" they asked, astonished.

"Well," I said sheepishly, "It's a cop show and nothing had exploded yet."

That was, of course, the short answer. I grew up on formula cop shows — *Mannix, Barnaby Jones, Kojak, Quincy, M.E.* — and I knew the drill. There are only about a dozen plots to these things — plots that have been recycled for 40 years. *The Rockford Files* broke the mold for characterization and *Hill Street Blues* upped the bar for realism, but a cop show is still a cop show, with violence at the beginning and end and an explosion somewhere in the middle, usually before the halfway commercial.

There were other clues, too. The trailer was sitting by itself on the side of a big parking lot, foliage behind it, but nothing expensive to be caught in the blast. There wasn't time to analyze it consciously, though.

It was that predictability that turned me off to '70s super-hero shows on TV. Thank God for Bill Bixby (an excellent Everyman actor who, in my view, is terribly underrated) on *The Incredible Hulk* and Lynda Carter on *Wonder Woman*, because the writing was abysmal. The actors did their best with what they were given.

The super-powers were actually part of the plot structure every single week! We knew at key moments that Wonder Woman would deflect bullets with her bracelets and, just before the final commercial, Bixby would become The Hulk, tear everything apart, and run away. The power actually replaced plot. How convenient is it to be able to force hoods into exposition with a magic lasso? How lazy is it to use The Hulk to "fix" everything at the end of every episode by breaking things?

There is more substance in a single *Hulk* or *Wonder Woman* comic book than an entire season of these shows. Blame it on the '70s? Look at what was being done on *Doctor Who* at the same time: complex, interesting plots with three-dimensional characters, lots of suspense, and, yes, things blowing up, too.

Maybe we shouldn't be so surprised at the success of the show *CSI* recently: a show with initial violence but few of the tired, old cop-show clichés. Sometimes, the bad guys even get away. It's refreshing to not know where a plot is going.

COMICS WITHOUT FEAR

Donna Barr

Thank you very much for ***CBG*** #1600. Handsomely done! It's come a long way from the old broadsheet days.

Well, look at this — *The Desert Peach* is in the price guide. My work has been accepted by San Diego State *and* I'm in the price guide! 2004 is a marker year for me, lemme tell you.

And a note to John Jackson Miller (*re* his covering William Shirer's book cover on the train): I used to read Kipling from the Everett, Wash., Carnegie Library's original series. You know the one: the red books

with the gold-circled swastikas on the cover. I got a lot of weird looks, but, when you're already the crazy girl in school, nobody much bothers you. (OK, so I was a total Kipling fangirl. I even remembered the poetry. And I read all of him — even *The Naulaka*!)

Now, if you want to read comics without fear in public, try the Washington Ferry system. Pull out a copy of *Gay Comics* and you'll get the entire seat section to yourself; fact. On airplanes, people freak out until I tell 'em what my books are about, and, when they find out that drawn books can be historical fiction and art and literature, we end up swapping cards, and I pick up another customer.

The Germans have a saying: To live like God in France. If you're in France and you want someone to carry your luggage and give you extra bottles of wine — mention that you're a comic-book artist and/or writer. Over there, we *are* God.

America's getting there. We may have a rickety, old-fashioned version of democracy based on the German voting princes, but at least we're getting the message about the commie books.

And congratulations again on the spiffy new format!

JJM: *Thanks for the kind words, Donna. The genesis of that column was one of those experiences where I never really realized how I edited my behavior in certain settings — and, when I* ***did*** *realize it, I was shocked. Especially since, as noted, the roots of that behavior are not only back in a time that was much different for comics reading, but when I was much different, as well. Keeping a low profile was the high school M.O., and it surprised me that my public reading habits were still back in the bad old days. Live and learn …*

NO INSIGHT YET

David Evanetz
51 Mulberry Dr.
Holland, PA 18966

Can you give any insight as to why we're still waiting for DVDs of *Adventures of Superman, Man from U.N.C.L.E., Time Tunnel, etc.*?

It seems to me as if there would or should be more interest in *Route 66* than *The Simple Life*. What gives?

Maggie: *Oh, the yearnings …*

There was a laserdisc set of ***Man from U.N.C.L.E.*** *— but laserdiscs took a lot more space than DVDs, and it wasn't a complete set, by any means. There were some VHS episodes, too, but perhaps sales of those possible precursors led merchandisers to believe that that show wouldn't bring Big Bucks?*

Warner Home Video apparently produced at least one pre-record on VHS in 1988 and at least the first four volumes of a VHS set in 1996 — now going for premium prices. Sigh.

I'd pay a purty for the complete ***The Texas Wheelers*** *(13 episodes, 1974-1975, starring Jack Elam, Gary Busey, and the then-relatively-unknown Mark Hamill). Same goes for* ***Sibs*** *(1991-1992, starring Marsha Mason, Alex Rocco, Jami Gertz, and Dan Castellaneta, including an unsuccessful spinoff pilot that was obviously connected but not plugged in* ***TV Guide*** *listings for summer filler shows).*

And, of course, more, more, more.

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Predecessors and originality

Ripping on Ripping off

by **PETER DAVID**

People will accuse you of achieving success by standing on the shoulders of others and swiping their ideas.

"What a rip-off."

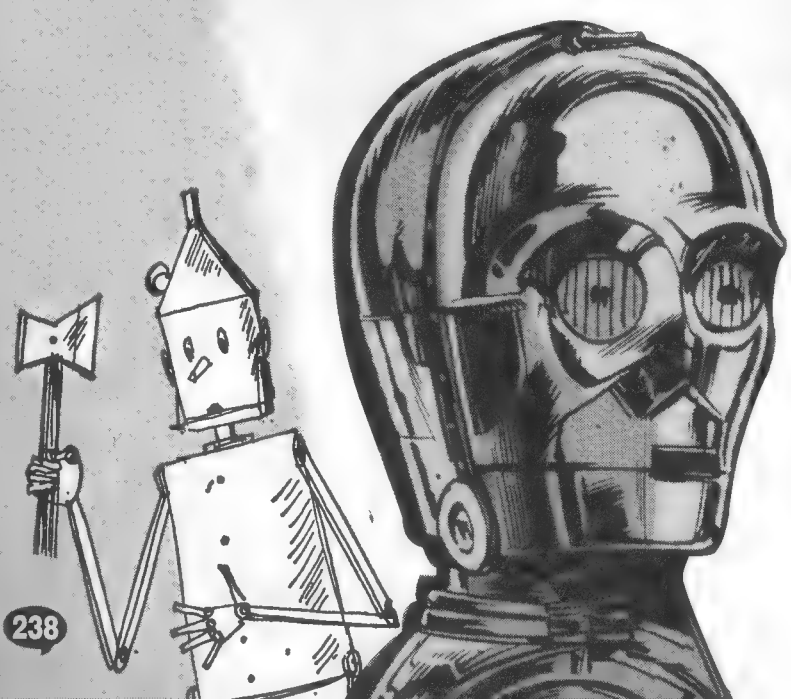
It's one of the favorite mantras of fans with an eye toward being critical: declaring that something is a "rip-off" of an earlier work because it shares some factors. If you have any interest whatsoever in being a writer, be aware that sooner or later — if you're successful enough — people will accuse you of achieving that success by standing on the shoulders of others and swiping their ideas.

Such a mindset is hardly restricted to fans. In 1977, some film critics who were oblivious to the fact that they were witnessing the launch of the most successful film franchise of all time dismissed *Star Wars* as a rip-off of — *The Wizard of Oz*. They did so by making comparisons hinging on the flimsiest of surface similarities, ranging from the barely palatable (the metallic sheen of both C-3PO and the Tin Woodsman or the hirsute nature of the Cowardly Lion and Chewbacca) to the staggeringly ridiculous (Luke being a Dorothy clone because they both come from arid regions or Darth Vader being similar to the Wicked Witch because they're both outfitted in black).

Such loopy analysis requires totally missing the point of the original movie *Oz* companions. What makes the characters who they are is *not* their outer appearance, but, instead, the fact that they represent different deficiencies of Dorothy, especially as she is presented in the first section of the film. She is variously chided by the farm hands (the companions *sans* make-up): "Think you didn't have any brains at all." "Have a little courage, that's all." (And, in dialogue cut from the final print, "You should have a little more heart yourself.") As each of the companions finds what they're missing, the gaps in Dorothy's personality are metaphorically filled in, as well.

This, of course, has zero to do with Luke's journey into mastery of the force, aided and abetted by archetypes (the heroic warrior, the wizard, the comedy relief duo) that owe far more to the mythic analysis of Joseph Campbell's *The Hero with a Thousand Faces* than anything written by L. Frank Baum (although I suspect much of Lucas' so-called inspiration by Campbell tends to be a bit of after-the-fact, "I meant to do that" historical revisionism rather than any conscious prior intent to follow Campbell's writings. It's not dissimilar from Lucas' claims that *Star Wars* is and always was about the fall and eventual redemption of Anakin Skywalker, even though some reports indicate that it was writer Leigh Brackett, in crafting the screenplay for *The Empire Strikes Back*, who was the first to say, "Hey, how about if we have it turn out that Vader is Luke's father?")

Several years later, *Star Wars* was well on its way to achieving iconic status, and critics



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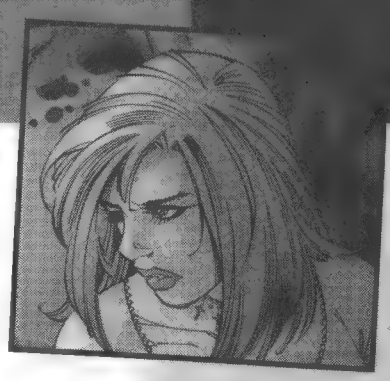
were no longer drawing lame comparisons to *The Wizard of Oz*. (Indeed, on *Saturday Night Live's Weekend Update*, a then-cast member Julia Louis-Dreyfus portrayed a dippy teenage movie reviewer who had just seen *The Wizard of Oz* and was dissing it as a cheapjack *Star Wars* knock-off.) Nevertheless, unable to win for losing, Lucas produced *Willow*, a fantasy involving an adventurous little person on a quest, teamed with a wizard and a swordsman, and was promptly accused of ripping off Tolkien and — of course — his own previous movies, even though the film bore no resemblance either to *Lord of the Rings* or *Star Wars*.

Have I been accused of plagiarism? Only all the time. The most frequent occurrence was when I was writing *Supergirl*, as fans charged me time and again with riffing Joss Whedon's *Buffy the Vampire Slayer*. The demonic character of Buzz was initially dismissed as a "John Constantine" rip-off, but later revised to be a rip-off of Whedon's "Spike," especially when it became clear he was in love with the titular hero. This, even though Buzz's creation predated Spike's by a year and his being enamored of the book's blonde heroine anticipated Spike's similar crush on Buffy by three years. Curiously, despite my consistently beating Whedon to the punch, no one ever accused *him* of ripping *me* off.

The best was when one fan claimed that that week's issue of *Supergirl* was a direct rip-off of the preceding week's episode of *Buffy* ... even though that episode had been first-run and I couldn't possibly have known its contents. Think about that: The fan was essentially claiming that we'd had an issue of *Supergirl* written, pencilled, inked, lettered, colored, and printed in seven days in order to steal from Whedon — and a good thing, too, for, if I *hadn't* been inspired to rip off Joss Whedon, we'd have had absolutely nothing to print in that issue of the series.

And when *Supergirl* ended and I was busy describing the then-forthcoming *Fallen Angel* in an interview, it prompted one well-known writer-artist to seize on the surface elements and pronounce it merely a rip-off of *Buffy*, even though anyone who went on to read the book would have been hard-pressed to find any serious parallels between the two.

Of even more recent vintage is *The Incredibles*. Many fans have noted, not without condemnation, the central family's resemblance to The Fantastic Four. On the surface, there are parallels. Each group has: a big, strong, nigh-invulnerable member; someone with a pliable body; a girl with the ability to turn invisible and create force shields; and her sibling, a hotheaded younger brother. The words "rip-off" come immediately to some fans' lips.

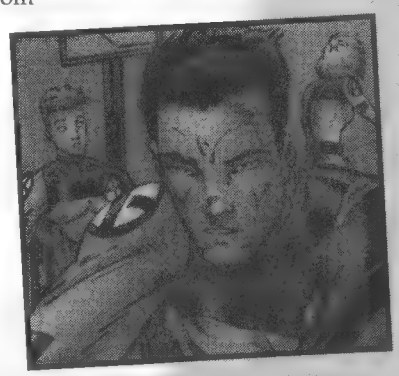


The problem is, the surface resemblance simply stems from parallel thinking. The lead players possess powers that reflect their personalities. In *Fantastic Four*: Reed, the scientist, is always stretching the boundaries of scientific inquiry; Ben the pilot is a rock of dependability; Johnny is hot-blooded; and Sue — well, back in those days, Sue basically had a knack for making herself scarce or throwing up walls between herself and her loved ones. (Considering the way young male readers likely thought about girls, what better than to have a female whose main power was to go away?)

On the surface, there are parallels.

Likewise, the producers of *The Incredibles* sought to ground their heroes' powers in their characterization. Bob Parr is expected to be the big, strong, tough foundation of the family, so his "Mr. Incredible" is mainly big and strong. His beleagured wife is feeling pulled and stretched in several directions at once, so she becomes the elastic "Elasti-Girl." Young "Violet," a teenage girl, fades into the background at school and produces emotional shields to keep others out; naturally, invisibility and force shields are her powers. And Dash is unfettered id, a hyperkinetic 10-year-old whose greatest joy in the world is the simple act of movement, so he's a speedster.

So the characters make sense within the context of their own story, and their abilities don't stem from hurtling into space and being bombarded with gamma rays (at least, we don't think so; we don't actually learn the origin of their powers). But that doesn't stop all manner of speculation as to how the film's originator, Brad Bird, decided to lift The Fantastic Four bodily from the comics and deposit them into his CGI masterpiece.



As if The Fantastic Four had been remotely original.

Consider the situation of four adventurers whose air vehicle is hit with a storm. They crash, miraculously survive, and resolve to join forces to embark on a career of — well — continued adventuring. The Fantastic Four? Nope. Four years before The FF joined their hands to become a fighting unit, The Challengers of the Unknown were formed: four men who miraculously came through a plane crash in one piece and, deciding they were living on borrowed time, were pretty much game for anything fate threw their way. Like The FF, initially they disdained costumes but subsequently donned jumpsuits labeled with a unifying symbol. Furthermore, The FF's personalities were mirrored in their predecessors. Ben Grimm, a pilot and scrapper, was a combination of Pilot Ace Morgan and Boxer Rocky Davis. Egghead Reed would have gotten on just fine with brainy Professor Haley. And, if you're looking for someone who flies through the air and has a head of flaming hair, are you talking about Human Torch Johnny Storm or acrobat Red Ryan?

Nor were The FF's individual powers especially original. Both Plastic Man and Elongated Man were stretching before Reed Richards. (For that matter, both Reed and Ralph were, in short order, married to their significant others. Wonder why women like being married to guys who can stretch their body parts? Hmm. On second thought, maybe it's not all that surprising.) The Thing was just the latest in a line of Kirby-esque monsters. Invisibility? Please. And Marvel had already produced a "Human Torch" decades earlier, albeit an android one.

Moreover, the group would never have existed, if, according to Stan Lee, Publisher Martin Goodman hadn't been looking for Marvel's answer to The Justice League of America.

That group was composed of:

Batman (who was a rip-off of Zorro, Sherlock Holmes, Baroness Orczy's *The Scarlet Pimpernel*, and *The Bat* by Mary Roberts Rinehart who, by the way, coined the phrase "The butler did it," and Batman had a butler, so ...)

Superman (a rip-off of Philip Wylie's *Gladiator* and pulp hero Doc Savage, right down to his first name of "Clark" and an Arctic Fortress of Solitude)

The Atom (a rip-off of Richard Matheson's *The Incredible Shrinking Man*)

Green Arrow (Robin Hood meets Batman, with trick arrows instead of a utility belt)

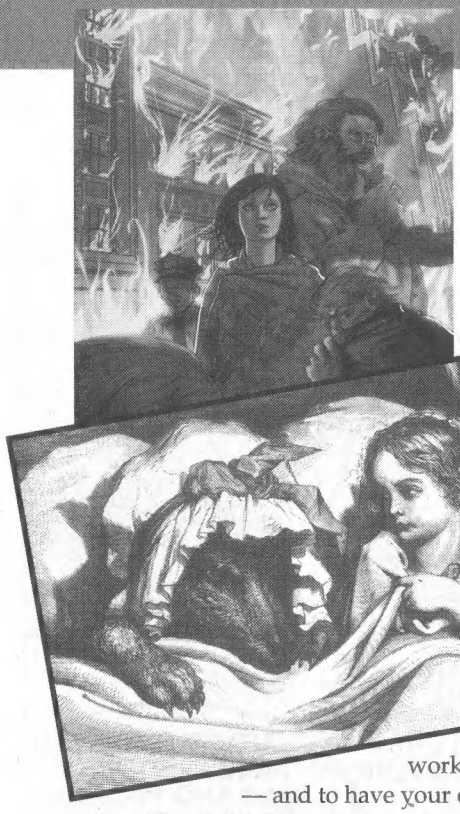
Wonder Woman (Greek myths combined with flag-waving patriotism and less-than-subtle bondage weirdness)

Aquaman (a Sub-Mariner rip-off)

Green Lantern (another recycled Golden Ager melded with concepts ripped off from Doc Smith's *Lensmen* series)

And Flash (ripped off from a Golden Age character who, in turn, was ripped off from the Roman God Mercury — and, by the way, Mercury was a rip-off of the Greek God Hermes).

Now, there may be folks reading this who are — How shall I put it? — irony-challenged. People who think that I'm calling the likes of Stan Lee, Julie Schwartz, John Broome, and many other greats in the industry mere plagiarists. I'm not (although it should be pointed out that Broome and Schwartz assiduously denied any intended resemblance between The Green Lantern Corps and the Lensmen, claiming they'd never read the series, although Julie did cop to having heard of it.) What I'm saying is that it is remarkably easy to dismiss the



work of others — and to have your own work as a writer dismissed — because fans think the mere *idea* is the be-all, end-all of the work.

The fact is that *anything* can be made to sound like something that's gone before. Part of that stems from the notion that there's nothing new under the sun. And part of it comes from the simply inability of some people to comprehend where ideas come from. They don't understand that the coin of the writer's realm is *not* ideas — even though the most-asked question writers get is "Where do you get your ideas?" All stories can be boiled down into variations of Man vs. Man, Man vs. Nature, or Man vs. Himself, and you would also be staggered to realize just how much Western literature stems from the dynamic of fathers and sons: everything from *Hamlet* to, yes, *Star Wars*.

Two of the most popular new comic books to come along in recent years are *Fables* and *Y: The Last Man*. But *Fables* simply recycles standard fairytale folk, and the concept of a single existing man in a hostile environment has been explored in everything from *Robinson Crusoe* to Matheson's *I Am Legend* (filmed as *The Last Man on Earth* with Vincent Price and the achingly awful *Omega Man* with Charlton Heston) to a cheapjack soft-core porn flick called *Petticoat Planet* (which recycled costumes and scenery from the Full Moon film *Oblivion*, written by Yours Truly).

And, since we were talking about Joss Whedon earlier: a crossbow-wielding female vampire hunter, trained by a British guy? *Tomb of Dracula's* Rachel Van Helsing (although, admittedly, Rachel never took up cheerleading to my knowledge). A sullen vampire detective fighting the good fight? Angel ... or Hannibal King ... or Nick Knight.

For that matter, I regularly get e-mails from would-be collaborators who all say the same thing: "I have this idea. I'll give you the idea, you write the novel, and we can split the money."

I mean, yes, sometimes someone hits on such an idea that you just sit there and say, "Wow." A deluded old man who decides to become a knight-errant is pretty original, although it's since spawned countless imitations (my personal favorite being 1971's *They Might Be Giants*, which, in turn, gave us a very original band). And I have to say, "All boys, except one, grow up," is a unique notion. *The Lost Boys*, although a vampire movie, drew its inspiration from James Barrie, but Barrie drew his inspiration from life.

If you're looking for originality, there's nothing like the world around you to provide it. Failing that, an idea that has its origins elsewhere is perfectly fine to explore. To quote the great Vince Fontaine, it isn't whether you win or lose, it's what you do with those dancing shoes. It's what you *do* with the idea, rather than the idea itself, that marks you as original. Dance as fast as you can, and you, too, may someday be accused of being a clever rip-off artist.

***Anything* can be made to sound like something that's gone before.**

PETER DAVID, writer of stuff, has written *But I Digress* for *CBG* since #871 in 1990.

Write him at P.O. Box 239, Bayport, NY 11705 — and check out his website at ***www.peterdavid.net***!

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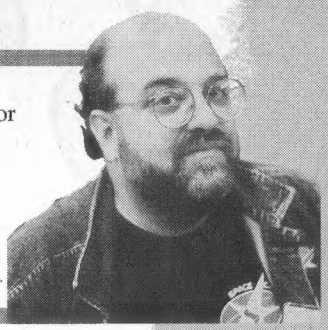

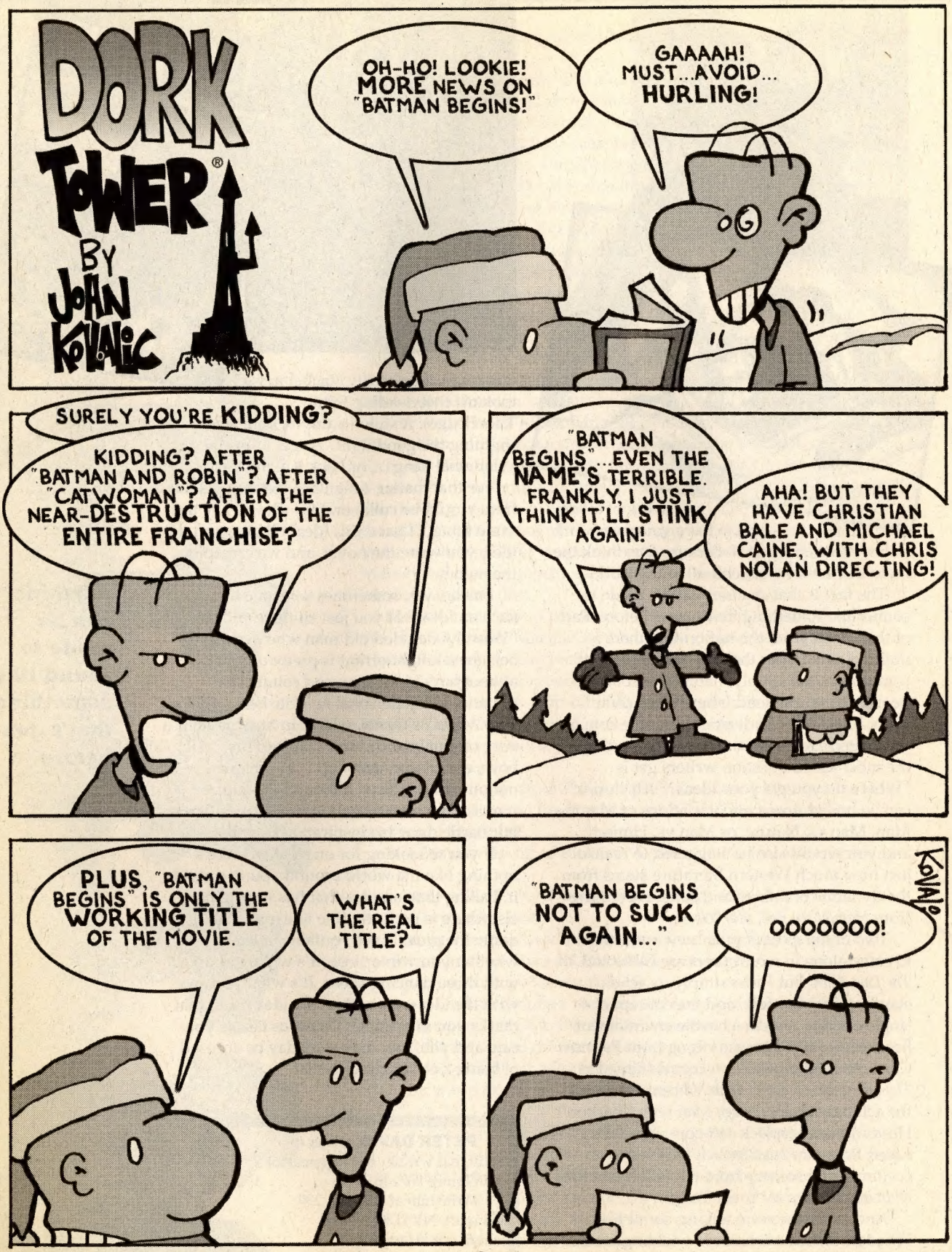
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